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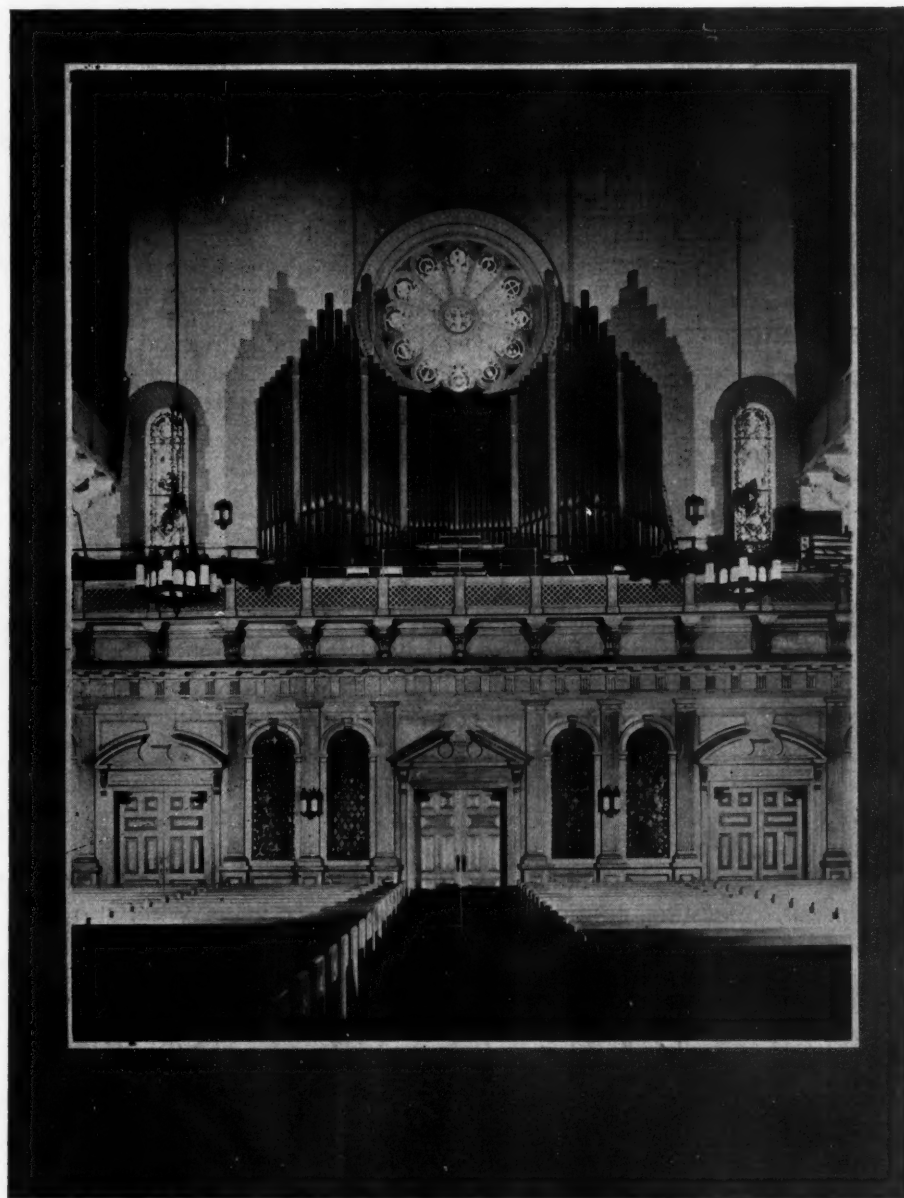
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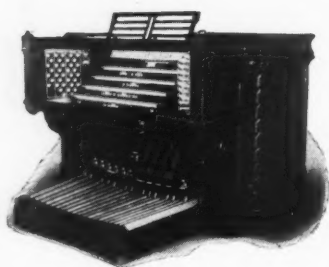
*Tudor*



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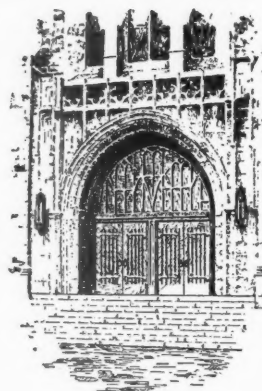
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# A U S T I N

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LAST MONTH we mailed to the members of the A. G. O. and the N. A. O. our "*Declaration of Tonal Policy*" and a copy of Dr. Oscar E. Schminke's article published in December in THE AMERICAN ORGANIST. Copies will be mailed to any organist on request.

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## Repertoire and Review

### Prepared with Special Consideration to the Requirements of the Average Organist

Horace Alden MILLER: Four arrangements of Negro spirituals: *O Zion, Please don't Let this Harvest Pass, Steal Away, and Were You There*, published by Cornell College, each 75c. The first is devoted to consecutive fourths and fifths as an accompaniment to the theme which is first announced in the pedal. It is treated with considerable variety, going all the way from *pp* to *fff*. Harp and Celesta are used in the last page on seventh chords composed of equal halves, or two fourths. The first of the four is given more pretentious treatment than any of the others. The second is a simple setting of the melody, somewhat in hymn style, but with more movement of the under voices. The third has the loveliest of all the Negro melodies, and the treatment is slightly more varied than No. 2 but not so elaborate as No. 1 of the series. At one place on page 5 the theme is given to the pedals *fff*. It makes a very unusual setting. The fourth and last reverts to the simple hymn style for this plaintive melody, with liberal use of chromatic harmonies.

## Church Music

### TEN HYMN-TUNE FANTASIES

DR. CARL MCKINLEY

36p. me. Gray, \$2.50. "The present volume is the result of an attempt to adapt the general style of the German choraleprelude to a set of hymn-tunes familiar to American Protestant congregations." The ten are: Italian Hymn, Melcombe, Mendon, Hamburg, St. Catherine, St. Theodolph, Munich, Dominus Regit Me, St. Clement, Amsterdam. The treatment is refreshing, even to one naturally disinterested in this type of music. A true organist should be able to improvise music of the ordinary hymn-tune-choraleprelude type and make it just as effective as the compositions thus far published for us; of course one of the best ways to develop that art of improvisation is by learning the best examples of the published choralepreludes. Dr. McKinley's treatment takes an advance step, not only because he has had the good sense to use hymn-tunes known to American audiences but also because he has tried to avoid the baldness and bareness of the common treatment, creating instead a composition that hangs together as a whole. We would liken it to Mr. Kreckel's splendid compositions on Gregorian melodies. Mendon, for example, is treated in very lovely fashion, though the Pedal Organ will have to be thoroughly modern or recourse will have to be had to manual couplers, thus putting a crimp in the resources left for the interesting manual treatment. Let us hope, now that we are attaining some organ literature definitely for the church in a modern sense, we will have discretion to keep it off the recital program, unless the recital be one of the semi-religious affairs definitely connected with a religious idea. Dr. McKinley has done a noble job of it.

### KYRIAL

WINFRED DOUGLAS

6x9, 120 pages, cloth-bound, Gray, \$1.00. The preface begins: "One of the chief practical results of the plainsong renaissance initiated about the middle of the nineteenth century has been the restoration of the beautiful ancient melodies for the Ordinary of the Mass. Adequate published editions of this music began just fifty years ago." And it concludes: "The completion of a

long and exacting labor brings the hope that these lovely and venerable melodies, the exquisite flowering of worship through many centuries, may again bring to a fresh blossoming the praise of God in the hearts of men; as they perennially do in the heart of the Editor."

The preface also gives brief but perhaps sufficient directions so that the plainsong nomenclature used exclusively in the book can be properly read by the singers. Of course there is no accompaniment. All are simple unaccompanied unison melodies. In addition to twelve complete masses, texts in English, there are many additional plainsong melodies for the Kyrie, Sanctus, Agnus Dei, etc., etc. Unquestionably our best churches are now ready for this collection of true church music.

### ACCOMPANYING HARMONIES FOR THE PLAINSONG PSALTER

LESTER GROOM

7x11, 26 pages, cloth-bound, Gray, \$1.00. Introduction: "These accompaniments to the Psalm-tones are prepared as a guide for one who has had neither experience nor instruction in improvising them. They are practically safe, but they do not furnish the accompanist with all the possibilities that these Psalm-tones suggest, and are to be supplemented by study in the adaptation of many more chords and harmonies, proper to the mode, which may be used in this work."

### PRO ECCLESIA LUTHERANA

6x9, 98 pages, paper-bound, a booklet filled with articles of good length on everything pertaining to the Sunday services of the Lutheran church, published by the Liturgical Society of St. James. Not only the music of the Lutheran church, but every other part of its services is dealt with. For complete enjoyment of the booklet the reader must know German and Latin.



### PROTESTANT CHURCH MUSIC IN AMERICA

DR. ARCHIBALD T. DAVISON

6 x 8, 182 pages, a few thematic illustrations, cloth-bound, E. C. Schirmer, \$2.50. Here is one of the surprises of the year that has just passed. These pages long ago gave adequate review of and considerable attention to a similar book by Gardner and Nicholson of England, and of this book Dr. Davison also makes complimentary mention. But Dr. Davison's book is typically American; he is among that increasing number of discriminating musicians who realize that English music is superior for English congregations and American music is superior for American congregations, however faulty both English and American church music still are.

This book is splendid for every church organist who has not stopped learning. It should by all means be read by every young organist about to graduate into the profession and by every young clergyman about to be ordained; it deals in a most commonsense way with practical church music in America for Americans. Dr. Davison begins with the church itself, gives architects the condemnation they deserve, and then splits the rest of his condemnation into three sections, one each for minister, organist, and official boards. He condemns the present chancel arrangements with divided choirs, giving especially hearty condemnation to St. John's Cathedral and the Heavenly Rest, both in New York City, for the idiotic manner in which their consoles have been



## A LITTLE GIANT

The recent installation of a "Miniature" in the studio of the South Side Conservatory of Music, Chicago, is attracting much attention. All who have heard this, and other Miniature installations, marvel at its sweet tone, action, compactness, workmanship and material. In the following, Mr. George E. Ceiga, a Director of the Conservatory, as well as organist and choirmaster of Holy Nativity Church, Beverly Hills, Chicago, expresses his opinion of this marvelous organ:

"The installation of the new Wicks Miniature in our studio has been a source of great pleasure to us. However, 'Miniature' is descriptive in size only. Tonally, it is a 'little giant'."

"I have played all the representative organ literature on this organ and have been surprised at the wide range of registration possible on this specification. The playing of toccatas and other technical numbers are a delight on such a responsive and sparkling action. And best of all, it is a real Bach organ. All voice leadings may be heard clearly."

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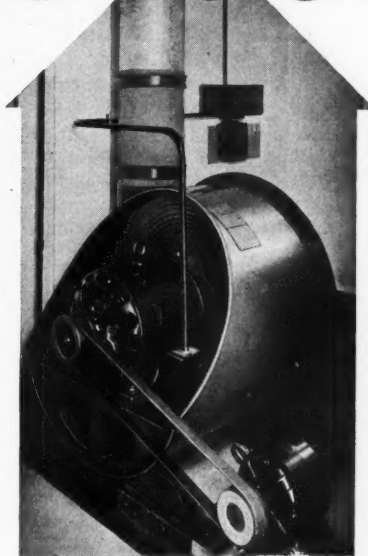
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placed. He publishes the first scathing denunciation of Heavenly Rest we have seen in other than the pages of T.A.O.

Dr. Davison advocates:

Unison hymn-singing;

Gregorian chant for the ritual, sung unaccompanied;

Organist and choir behind the chancel where they may be heard but never seen;

Volunteer chorus choirs, each member paid a small fee, and two rehearsals a week;

The work of organ-playing and choir-training to be done by one and the same individual;

And, in general, using the music of the church service as though somebody in church had at least small quantity of intelligence.

Dr. Davison condemns:

Such idiocy as displayed by the architects of the Heavenly Rest;

The divided-choir that is almost compulsory in the ordinary Episcopal type of church;

The boychoir;

The 'quartet-choir';

A visible choir of any kind;

The use of any music whatever while the pennies are being collected by the money-changers of the modern church;

Anything in music that is emphatically tuneful or rhythmic.

Incidentally anyone who thinks religion and politics should be kept out of books and magazines on music should read Dr. Davison's page 157. This book is one of the surprises of music literature. This reviewer expected a scholarly, chilly, erudite and deadly dull presentation of a deadly dull subject, but instead he found some of the most virile and astonishingly original viewpoints stated with all the punch, vim, vigor, and wit of a sports-event reviewer. And for that, heaven be praised. Here's somebody with ideas about church music. We say let every organist and minister in the land buy it quickly and read it carefully. We ask the purchaser of the book to refer first to page 36 and read about the good church officer who "shouts with abandon in his bathtub" but is "struck dumb" in church, and who for good and sufficient reason is likened to the school children who should either be "disciplined for insubordination" or stood in the corner "to wear fools' caps," and who are "quite unconscious" that they are "self-condemned dunces."

It's the book of the year. By all means get it. We'll wager that the church music of any organist who reads this book will be better in 1934 than it was in 1933.—T.S.B.

#### MODERN STUDIES IN ORGAN TONE

NOEL BONAVIA-HUNT

5 x 7, 179 pages, a few illustrations, published by Musical Opinion, in London; price exceedingly problematical with present toying with exchange-rate, but it would probably be between \$3.00 and \$4.00; T.A.O. will handle orders for the convenience of its readers. Once when an American sent \$3.50 to a Britisher it magically grew to be \$4.80 by the time it crossed the Atlantic and if it happened to be coming this way it started at \$4.80 and shrunk to \$3.50 in crossing; now it starts here at probably \$5.50 and shrinks to \$4.80 on the westward journey, or starts at \$4.80 and expands to about \$5.50 on an eastward trip. If any reader can see any justification in such tomfoolery of governments they are more liberal-minded than the present reviewer. But then we suppose it's only

a reviewer's business to pay exorbitant taxes, never to wonder why.

Mr. Hunt's book would seem to be for experienced voicers, of which there are perhaps a hundred in America. How any organist can be seriously interested, unless he is specializing more in the builder's business than in his own, we do not understand. That such books ought to be written and published is perfectly true and a hearty vote of thanks is due any publisher willing to spend money in publishing them, for there is altogether too much work being done in the organ world and too little thinking, too little knowledge; knowledge and thinking are what make books. In the present book the Author constantly refers to his special soundboard and says again and again that nothing else will do. He speaks with authority, in fact assumes probably more authority than the average experienced reader will be able to accord him, but it is wholesome to be emphatic in saying just what we think we mean. There are probably not two men anywhere in the organ world that are agreed on more than a half-dozen of the innumerable details of organ building, so we recommend that every man who is practising voicing to such extent that he can be and should be interested in what another workman thinks about it, read this book carefully and experiment with some of the suggestions. Should any voicer take the Author's implied attitude that his own ways are essentially correct he won't gain much even if he should read ten thousand books. If an organist is curious to know what makes one pipe sound like a Quintadena and another like a Bourdon, this book will likely tell him.

### Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

Edward Shippen BARNES: *Allegro Risoluto* in D, 3p. 3 min. m. (Gray, 75c). This number is a good postlude, and may be lengthened if necessary, by playing the first 51 measures and then going back to the beginning and playing it in its entirety. In measure 58 the accidental D-flat probably should be B-flat.

M. Enrico BOSSI: *Resignation*, Op. 104, No. 4. 3p. 5 min. v. (sb., 75c). This little piece is mostly of harmonic type, in 3-2 meter and flowing style. It requires much attention to legato and phrasing, and is one of the choicest of its type to be found.

Joseph W. CLOKEY: *Legende*, Op. 19, No. 2. 4p. 5½ min. e. (Gray, 75c). Modern in treatment, very delicate registration being indicated, this little bit of tone-painting proves successful as an item in the short preludial recital.

Arthur FOOTE: *Nocturne*, Op. 50, No. 6. 4p. 5 min. e. (Schmidt, 40c). This beautiful piece is probably one of the most widely known numbers of the Composer, and it can be played successfully on almost any kind of organ. Qualities that have contributed to its popularity are probably certain elements of yearning and tenderness, together with novelty in treatment of chords antiphonally on Swell and Great in the middle section.

Robert G. HAILING: *Marche Royale*, 5p. 4½ min. e. (hn., 75c). A vigorous and tuneful march, dignified and impressive. The copy sent to me by the Composer has an unusually long list of notations, showing that it has been played frequently over a long period of years, and always with fine effect. The piece is dedicated to Alfred Hollins.

Joseph JONGEN: *Chant de May*, Op. 53, No. 1. 6p. 6¼ min. e. (ec., \$1.00). An unusually beautiful compo-

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# MODERN ORGAN PIECES



A companion volume to "Standard Organ Pieces," of which more than 25,000 copies have been sold. This new volume is devoted to the works of modern composers, containing more than ninety compositions, many of which have never been arranged for organ. The list of composers includes Ippolitow-Iwanow, Kistler, De Falla, Moussorgsky, Palmgren, Prokofieff, Sibelius, Stojowski, Stravinsky, Wormser and many others. The value of this book to skilled organists as well as to students can hardly be over-estimated, as it will provide them with a collection which, in terms of the cost of foreign sheet music, is actually worth in excess of \$150. Engraved for pipe organ on three staves, sheet music size, with large and readable notation. Be sure to read the following—

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sition in modern melodic and harmonic style. The impression gained from a hearing of this number is akin to that obtained from listening to a chorus of robins with their full-throated song at daybreak in early spring; at no place does the music require any but the most delicate registration. There may be also a hint of Japanese cherry-trees in full bloom, so undoubtedly the mood is spring!

Edwin H. LEMARE: *Morning Serenade*, Op. 105. 5p. 4 min. me. (Schirmer, 40c). Of quiet harmonic type, modern in treatment, marked by considerable use of syncopation and by interesting melodic phrases, the piece demands contrasting tone color in the use of Vox Celeste, flutes, and strings.

Harold Vincent MILLIGAN: *Allegro Jubilant*, 6p. 4½ min. me. (Schmidt, 45c). For a postlude, this number is always successful. It is brilliant in type, and is especially recommended for festival use.

B. Luard SELBY: *Pastorale* and *Melody*, published as a double number. (hn., 75c). *Pastorale*, 4p. 5 min. me. This piece lay for many years in my library before I realized the beauty of it, but it has been a favorite with me ever since I discovered it. Melody and counter-melody, with contrasting tone colors, extended use of an 8' Pedal stop, and the ending with an interval of a major third on the manuals without Pedal, are some of the characteristics of this number. *Melody*, 3p. 5 min. me. An unpretentious piece in A-flat, with a middle section in E, having a minimum of Pedal notes, and in flowing style, it serves as a very satisfactory little prelude, especially for the student-organist.

## New Music from Abroad

### Paragraph Reviews

By ROLAND DIGGLE, *Mus.Doc.*

For the church organist nothing more serviceable has been published in many a day than the *Four Chorale Improvisations* by Dr. Eric H. Thiman. They are well written, churchly, effective, fairly easy to play and will go well on almost any organ. The first is a delightful *Pastorale* on the tune "Dominus Regit Me" and will make a good offertory, being only three pages. *Epilogue* is an allegro maestoso on "Winchester New"; the theme is given out in bold chords over a moving bass and the number works up to a full organ ending. *Intermezzo* is written on the tune "Wareham" and the last is a brilliant *Postlude* on "Hanover"—my favorite and it makes a stunning piece when played on a large instrument. I have used it both as prelude and postlude, for contrary to our good Editor I like, say once a month, to start my prelude fff even if I am sent to everlasting damnation for doing so. By all means get these four pieces (published under one cover by Novello).

The readers know by now my liking for the RHEINBERGER *Sonatas*, so I will only say that the newest one in the Harvey Grace edition (hn) is the one in E-minor, surely one of the best of the twenty. The slow movement makes a lovely service prelude and the Finale as fine a recital number as you could wish for.

From one composer comes a *Chorale*, *Adagio*, and *Fugue* which a footnote tells us was written for a tenth wedding anniversary. All I can say is that the gentleman must have had a very unhappy time of it and I dread to think what his twentieth anniversary will bring forth. The *Chorale* has a familiar ring about it and reminds me of the tune sung to the hymn "Fight the Good Fight"; perhaps this is intentional. Anyway the work is very poorly written and the price high. Should you wish

a copy the imprint says, "Published by the composer, David SCHMALEY, Dublin."

I want to recommend *The Amateur Choir Trainer* by Henry COLEMAN, organist of Peterborough Cathedral. I believe I have read every book on this subject that has been published during the past 25 years but I know of no book that covers the subject in so admirable a manner. In its 143 pages you will find advice on elementary voice training, enunciation, sight reading, common faults and their remedies, the boy's changing voice, etc. While designed to help those who are engaged in teaching church choirs, the advice is equally applicable to training school choirs and choral organizations. It should be in the library of all who have anything whatever to do with any sort of singing organization and I'll eat my red flannel underwear if you do not thank me for recommending it. (Price \$1.20, Carl Fischer Inc.)

Equally as worth while is *The Music of Bach* by Charles Stanford TERRY, a small volume of 100 pages crammed full of good stuff. It is the sort of book that you take up again and again, finding new interest each time. If you have any love at all for the music of this great man you cannot afford to be without this guide by Mr. Terry. (Price \$1.25, Carl Fischer Inc.)

Perhaps it may seem out of place in a magazine devoted to organs and organists to mention the *Handbook of Conducting* by Hermann SCHERCHEN. At the same time no musician, be he organist or piccolo player, could help but have his musicianship improved by reading this, to my mind, outstanding work. Translated from the German by M. D. Calvocoressi, it gives us a severely practical book, expressed in the clearest and most concise language. It is a book not only for conductors, but for composers, performers and all lovers of music, a book that cannot fail to give the reader a new insight into fundamental principals of musical understanding. The hundreds of music examples included are invaluable and the general get-up of the book is beyond criticism. (Price \$3.00, Carl Fischer Inc.)

## Calendar

For Program-Makers Who Take Thought of  
Appropriate Times and Seasons

... JUNE ...

1. Latham True born, Portland, Me.
2. Elgar born, Broadheath, Eng., 1857.
3. First Sunday after Trinity.
3. Julius Reubke died, 1858.
5. Weber died, 1826.
6. Emil Sjogren born, Stockholm, Sweden, 1853.
6. Stainer born, London, Eng., 1840.
7. Eduardo Marzo died, New York, 1929.
8. Schumann born, Zwickau, Ger., 1810.
8. Harry Rowe Shelley born, New Haven, 1858.
14. Charles Raymond Cronham born, Jersey City, N. J.
14. Flag Day, Stars and Stripes adopted, 1777.
15. Grieg born, Bergen, Norway, 1843.
16. G. W. Stebbins born, Albion, N. Y., 1869.
17. George A. Burdett born, Boston, Mass.
17. Gounod born, Paris, France, 1818.
18. Wm. Y. Webbe born, Newark, N. J.
21. Rimsky-Korsakoff died, 1908.
21. First day of summer.
24. W. J. Marsh born, Liverpool, Eng.
24. Summer Salter born, Burlington, Ia.
26. Camille Zeckwer born, Philadelphia, Pa., 1875.
27. Eugene Thayer died, 1889.
28. Oley Speaks born, Canal Winchester, Ohio, 1876.



April 1934, Vol. 17, No. 4

# The American Organist

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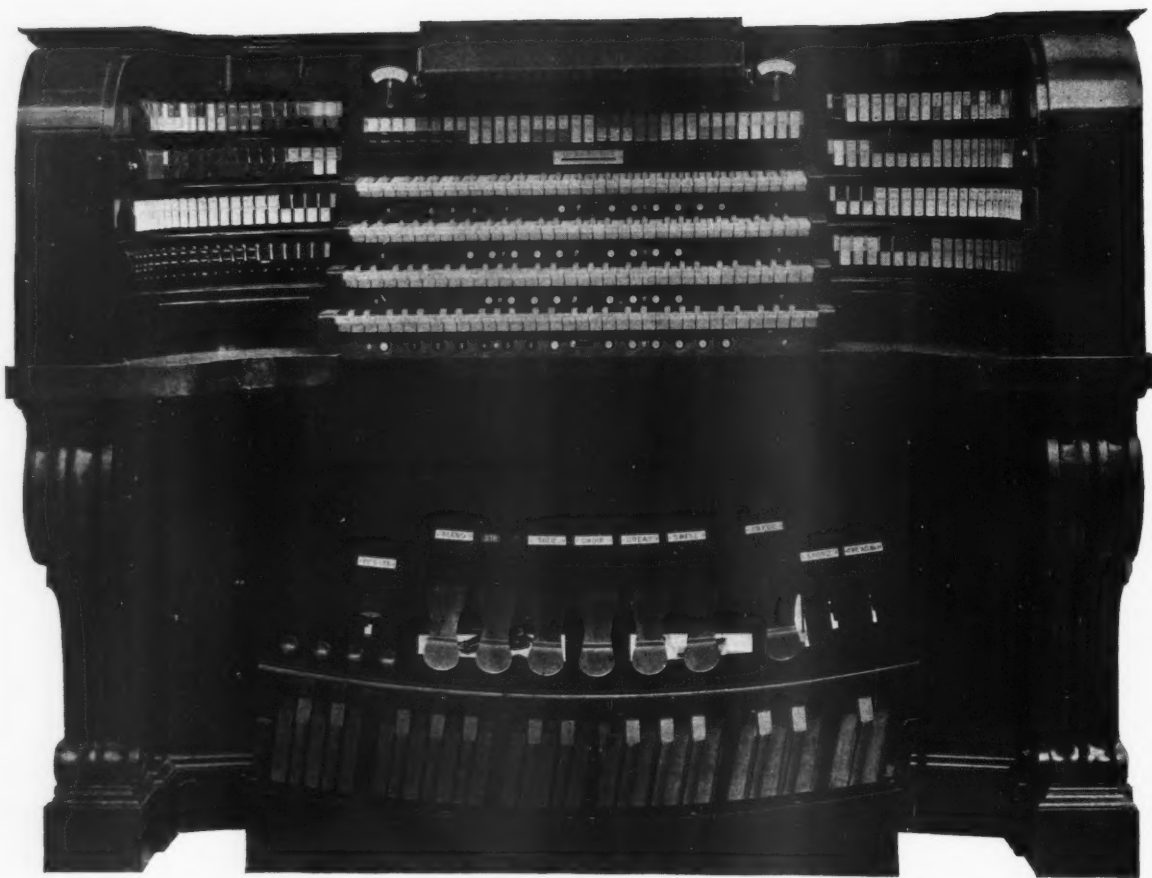
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THE WANAMAKER NEW YORK CONSOLE

Where many famous organists have made their American debut  
(See page 184)

# The AMERICAN ORGANIST

Vol. 17

APRIL 1934

No. 4

## Doing the Impossible

How a Young Organist in One Year's Time Organized Two Choirs, Remodeled A Church Interior, and Installed a Three-Manual Organ

By JACK M. KLEIN



CHWENKSVILLE is a small town with a population of approximately one thousand, located in the beautiful picturesque Perkiomen Valley, about thirty miles north of Philadelphia. However, the fact that it is a small town does not prevent the people from maintaining three churches. Jerusalem Lutheran Church stands high on a hill and can be seen for many miles.

The music in the three churches had always been on a par. As I went through the choir's repertoire in my church I found nothing of any value—the greater portion being monthly magazines containing music written by a Mrs. Jones and I must shamefully say I burned that music so I would not be expected to use it in the service.

I was appointed organist and choirmaster to Jerusalem Lutheran Church in April 1932 and my first service was for a funeral. The organ was situated in the front of the church to the right of the chancel, with the choir directly in front of the organ; it was built by Palm in 1894 and because it was tracker action the console was attached to the organ case, and therefore my back was toward the choir.

There were four mechanical pistons above the Swell manual. Two of these threw on full Great and full Swell, and the other two pistons reduced the Swell and Great. Between the Swell and Great manuals were two pistons—one for coupling Swell to Great and the other for releasing it. One had to use full body weight when the manuals were coupled. Beneath the Great manual were the manual-to-pedal couplers and releases.

On the right amongst the stops were two knobs entitled Bellows Signal and Pedal Check. The Bellows Signal, I presume was to be used by the organist in order to signal to the organ pumper to resume pumping. This was disconnected because the organ was electrically driven by a one-half horse-power Orgoblo. The Pedal Check, however, was still in use. This was a contraption that placed a bar underneath the pedals allowing the organist to stand full weight on the pedal-board without falling through.

The ensemble of the organ was beautiful and it did not have the fault that was characteristic in so many of the old organs—twelve stopped wood pipes in the lower octave to act as a bass to all manual stops. The ranks were complete for fifty-eight notes. One outstanding tone quality in the organ was the Diapason. It was huge, but quite mellow and smooth, and it was not tubby but rather leaned toward stringy tone.

Being a member of the church I was not a perfect stranger, although little did I know of the quality of voices one might secure from the congregation. Eight people arrived on the night of my first choir rehearsal. I immediately set to work to organize an adult choir of twenty-five voices. Approaching trained singers as well as inexperienced voices, I asked them if they would support the choir and attend rehearsals regularly. Much enthusiasm began to arise in the organization of a choir and I began to receive applications.

Before allowing individuals to enter the choir their voices were tried. If the voice had good tonal qualities there was no question about the individual's becoming a member. Likewise if he showed deep interest in singing and was willing to learn, yet had no musical education, he also was permitted to become a member. Thus an organized choir began to take part in the regular services of the church.

The choir was not vested as in most Lutheran Churches, yet they used the regular form of service. Before I became organist at the church, the choirloft was filled to capacity on Palm Sunday and Easter. The reason for this was that all the ladies who were wearing new frocks had the pleasure of displaying their clothes to the congregation. A few months later I heard of a well-cultured soprano who would like to sing in the choir. I went to see her but she said, "I haven't the clothes to wear." That was enough! I immediately circulated this story through the choir and the Ladies Aid Society, which stimulated such a desire for the gowns that it was but a very short time before the vestments were donated by the Ladies Aid Society. Of course the choir was very grateful for them and they tried to show their appreciation by putting all their efforts in the service on Sunday mornings.

Beginning in October 1932 I arranged a series of

musicales to be given every first Sunday of the month throughout the entire winter season, ending May 2nd, 1933. The object of these musicales was to stimulate enthusiasm for a new organ, and for the further advancement of good music in the community, as well as for educational purposes in the choir. The choir always participated in these programs.

A treasurer was appointed to handle the receipts and to take care of bills for the choir. I have heard of choirs having presidents etc., but I feel that this is unnecessary and entirely out of place as long as the director feels himself competent to carry out the directing of the choir.

selected a cantata that was suitable for the choir. Hawley's "Christ Child," being rather an attractive cantata, yet a little sentimental, I knew would be pleasing to the congregation. We had two choir rehearsals a week, one being cantata rehearsal, thus leaving the regular rehearsal for the preparation of the Sunday service. A special lighting system which threw colored lights upon the white gowns of the choir was arranged for the presentation of the cantata. This produced a beautiful effect and added much charm to the music. The choir sang the processional and recessional by memory (eliminating the carrying of hymnals) and each member carried a lighted

1894 ORGAN  
Built by Palm  
Manuals, 58-note; Pedal, 26.  
Pedal  
16 Bourdon  
8 Cello  
Great  
8 Diapason  
Dulciana  
Doppelfloete  
Gamba  
4 Principal  
2 2/3 Twelfth  
2 Fifteenth  
Swell  
8 Violin Diapason  
Stopped Flute  
Melodia  
Salicional  
4 Violina  
II Cornet  
SCHWENKSVILLE, PA.  
JERUSALEM LUTHERAN CHURCH  
M. P. Moller Inc.  
Dedicated, April 21, 1933.  
V-13. R-13. S-30. B-15. P-920.  
PEDAL: V-1. R-1. S-6.  
16 BOURDON 44  
Gedeckt (S)  
8 Bourdon  
Gedeckt (S)

Viole d'Orchestre (S)  
Trumpet (S)  
GREAT: V-5. R-5. S-9.  
8 DIAPASON 73  
DULCIANA 73  
MELODIA 73  
DOPPELFLOETE 73  
4 HARMONIC FLUTE 73  
Geigen (C)  
2 Geigen (C)  
8 Clarinet (C)  
Chimes (C)  
SWELL: V-5. R-5. S-9.  
16 Gedeckt  
8 GEDECKT 97w16'  
VIOLE D'ORCH. 73  
V. CELESTE 61  
4 Gedeckt  
2 2/3 Gedeckt  
2 Gedeckt  
8 TRUMPET 73  
VOX HUMANA 61  
Tremulant  
CHOIR: V-2. R-2. S-6.  
8 Dulciana (G)  
Melodia (G)  
GEIGEN 85  
4 Harmonic Flute (G)  
8 CLARINET 61  
CHIMES 21  
Tremulant

23 Couplers  
30 Combons  
3 Crescendos

#### DEDICATION RECITAL

Bach, Prelude and Fugue Bf  
Bach, Prelude and Fugue Em  
Karg-Elert, Sarabande  
Bach, St. Anne Fugue  
Matthews, Caprice  
Kinder, Meditation  
McKinley, Cantilene  
Nevin, Will o' the Wisp  
Mason, Cloister Scene  
Bairstow, Evening Song  
Guilmant, Son. 5: Scherzo  
Saint-Saens, Swan  
Widor, 5: Toccata

Mr. Klein had the assistance of nine trumpets and five trombones in playing the Widor Toccata.

#### NOVEMBER RECITAL

Guilmant, Son. 5: Adagio  
Bach, Prelude and Fugue Am  
Karg-Elert, Clair de Lune  
Sibelius, Finlandia  
Clokey, Canyon Walls  
Bach, Pastorale F  
Bach, Nun ruhen allen Walder  
Bach, Toccata and Fugue Dm

By all means I acknowledge suggestions from the choir—if they are good I accept them, if they are not worthy of acceptance, I quietly tell the person my reasons. A choir member is to be admired for the interest he shows if he feels himself interested enough to offer suggestions.

The first musicale presented a violin, cello, and harp trio. We received many favorable comments and people must have decided then that they would attend all of the programs which were to be given that winter, because by the end of the season the late-comers could not get into the church.

I always read the advance program calendar in T.A.O. and the thought occurred to me that a delightful program could be built around the celebration of Martin Luther's birth. I reviewed the life of Martin Luther and discovered that he was an excellent flute player and possessed a fine deep baritone voice. This occasioned the presentation of a flute recital, baritone solo, and the Luther chorales as well as Luther's words set to the music of his friend, Johann Walther.

For our third concert the Lester Piano Company very willingly offered to send Josef Wissow, concert pianist, and Benjamin Grobani, baritone. This was a most delightful program.

It was now approaching the Christmas season and I

candle and upon reaching the choirloft deposited it in the candelabra.

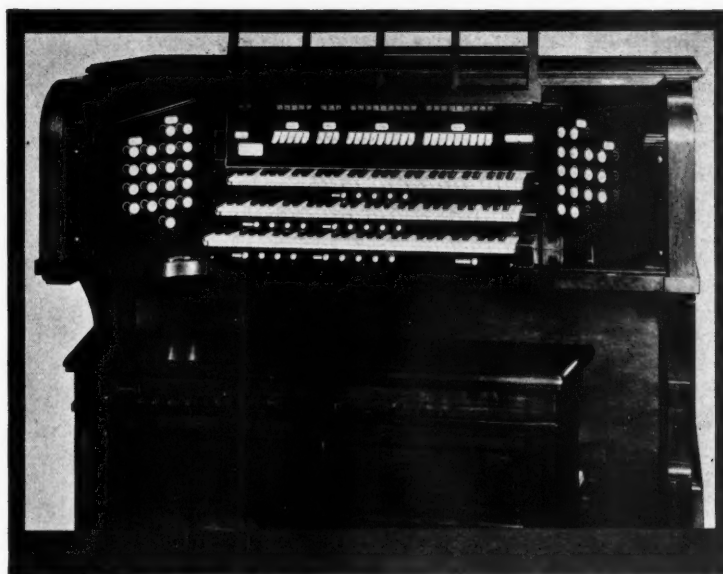
During this time the church council put at my disposal a sufficient amount of money to have the old organ tuned and repaired. Rev. N. F. Schmidt, who has been pastor of the congregation for forty-five years, helped me immensely in carrying out our new project—the purchase of a new organ.

At this point a mistake was made. However, little did I know what was in store for the future, else I would not have spent money unwisely. A local repairman tuned the organ, added a Clarinet to the Great and a Vox Humana to the Swell. Much to our misfortune the repairman sold us a used Vox Humana which came from a theater organ voiced on seven-inch wind, and our organ being on three and one-half inch wind-pressure, the result could not be described—at least not in pleasing language for these pages.

Previous to this I had suggested a new organ; but such a thing was not even to be thought of at that particular time. Several of the leading organ builders came to look into the situation but stated they would not even consider touching the old organ unless an entire rebuild was possible.

It looked as if a new organ was out of the question





#### JORDAN CONSERVATORY'S NEW KILGEN

An example of what the modern builder does to make the average three-manual stop-knob console a thing of beauty as well as convenience far surpassing what most of us must still content ourselves with—unless like Mr. Klein and Mrs. Stannert we decide to do something about it and get a modern organ, built to suit our own tastes. This modern Kilgen console has its combons on the capture system, and to make it even better the action-parts are removed from the console and located apart. Jordan Conservatory is a part of Butler University, Indianapolis.

so I thought we might add Chimes to the organ, since all other additions were impossible. Some organists ridicule the use of Chimes in a service, but they should not always think of themselves, but try and cater to the congregation, who pay the organist's salary.

The minister asked a man belonging to the congregation if he would give the Chimes as a memorial to his son. He heartily agreed to do so if the organ was rebuilt. Oh! But that was impossible in this financial crisis! But was it?

At the regular church council meeting I presented the plans for a new organ and the approximate amount it would cost. Even that did not encourage the situation. I asked the council if half of the necessary money could be raised, would it then be possible to consider the purchase of a new organ? The answer was, "Indeed, but how do you purpose to raise the money?" I asked for permission to have a committee appointed and approach every member of the congregation and ask for donations. This favor was granted and arrangements were made to solicit funds from every member. Each one of us was to solicit in an assigned territory. I know that every member of the organ-fund committee worked for weeks at not any too pleasant a job. Nevertheless a sufficient sum of money was raised, half the amount which the church contemplated in spending for a new organ.

The council said to me, "Here is the money which we have collected, and it is up to you to spend it wisely for an organ that will give adequate service." Realizing that the church council held that much confidence in me, made me feel determined to do the best I knew how. Already many specifications were submitted—in fact some specifications were drawn up before a new organ had ever been mentioned to the church council. Sixteen builders were submitting specifications. Without a doubt I have been using the wrong term in regard to a new organ. It was not really a new organ, merely a rebuild. Of course new ranks were added and the case-work was enlarged and

rebuilt, but nearly all the old pipes were to be used in the new organ.

The amount of money to be spent would not afford us the pleasure of having a large organ. But first—I definitely made up my mind that it must be a three-manual console, regardless of whether the third manual contained nothing but couplers. One can do more with a three-manual organ than on a slightly larger two-manual; and since we were buying a new organ, why should we go back of the time and purchase a two-manual organ, when even A.G.O. standards suggest that the console be not less than three manuals?

Moller was decided upon to build the organ and with their sincere cooperation the plan was drawn up after much consideration and reconstruction of plans.

In looking at the specification one will say it is unified and duplexed too much, but one must also remember that the funds were extremely limited. To solve the problem of having the third manual, some of the Great stops were brought down to the Choir—which is more practical than not having a third manual at all.

In the Swell one will notice a Trumpet instead of the usual Oboe. This was done because only one reed could be afforded. Should it be a soft solo reed or a brilliant chorus reed? A chorus reed was more practical in this case since it could also be used as a solo stop with the box closed.

During the time the organ was dismantled I organized a choir of twenty boys. The choir practised once a week for three months before going into the regular church service. The Ladies Aid Society volunteered to make the gowns for the junior choir if the adult choir paid for the material. The musicales, which had been given previous to this time, made it possible for the adult choir to purchase all their own music, and to buy the material for the junior choir gowns. The church council realized the fact that they did not have to buy music and allowed the choir to keep all the money which was made from

the musicales. The choir also pledged several hundred dollars towards the new organ which was to be paid within a period of two years.

A choirloft with its old-fashioned appointments, including a curtain hung from a brass rod to conceal the chairs, remained in the church. A new organ was being installed in the church, so why shouldn't the choirloft be remodeled to correspond with the beautiful furnishings in the chancel? The church council granted the choir permission to remodel the choirloft according to the plans submitted. Pews were removed from the east nave of the church auditorium and the choirloft was extended in order to include accommodations for the junior choir. Gothic paneling was built around the choirloft which added much beauty and dignity to the entire setting. All this work in the choirloft was done by members of the choir and congregation.

Now everything was completed in the church and on April 21st, 1933, a vested adult choir of twenty-five voices and a junior choir of twenty boys sang from a new choirloft in the dedication services of the new organ. The result of our hard work produced better music in the church, to a more enthusiastic congregation. On May 2nd, 1933, I played a recital to an audience that filled the church to capacity.

This past Christmas the choir of Jerusalem Lutheran Church augmented with the choir of Trinity Reformed Church, Collegeville, Pa., presented the Christmas portion of Handel's "Messiah." Good music will prevail through the future of our church.

This experience has taught me to believe that nothing is impossible when there is a will.

## Getting Another New Organ

Another Organist Grows Weary of the Old Tracker-Action and Tells How She Raised Funds for a Three-Manual Organ

By MRS. MARY BELL STANNERT



DURING the past half-dozen years or more both congregation and official body of the First Methodist Church, Lewistown, Pa., had been talking new organ, but unfortunately there was always some more insistent demand being made upon the finances by way of various kinds of repairing—new floor coverings, interior decorations, etc., with the result that as long as the old tracker-action Felgemacher kept on groaning and grinding out its sweet music, the sentiment seemed to

be: "It would be lovely to have a new organ, but how could we ever pay for it?"

That, in my desperation as organist, put me to thinking. Knowing that we had as chairman of the music committee Mr. C. M. Rice, a man vitally interested in securing a new organ, gave me confidence in proposing to my choir (comprising thirty capable and loyal persons) an idea which was obsessing my mind and would not shake off, that we as a choir start a New-Organ Fund.

My proposition was made at our Christmas Party of 1932, and its effect was quite as if I had exploded a high-powered bomb; but after the excitement had subsided, I suggested between then and the next holiday season each member of the choir should sponsor some undertaking to

make money, and just for fun see how much we could get together.

One of the good fellows handed me a one-dollar bill, saying, "Here is your first contribution."

Immediately our host and hostess offered to solicit food and supplies for a sauer-kraut supper to be held in the dining-room of the church; and believe it or not, we cleared \$126.02, a very auspicious beginning which created confidence and enthusiasm.

Our next venture was a George Washington Birthday Party, celebrating the tercentenary anniversary, given in colonial costume amid a setting of rare and valuable antiques, where we cleared \$50.00 with a silver offering.

Then a representative of a Crucible Service Company interested us in putting on a campaign, collecting old gold and silver, which we carried on for two Sundays, opening on Mother's Day, which made quite an appeal to the congregation as a matter of sentiment, the returns being \$151.53.

In May we were asked to serve a banquet to the District Postal Carriers, meeting in convention at the Y.M.C.A., which we gladly undertook, with \$83.00 being added to our rapidly-growing bank account.

Next, my services were needed as accompanist for an artist's recital in Huntingdon, and I offered my work in exchange for a parlor recital here, where a select group of music-lovers were so enthused over the concert that they contributed \$37.50 in appreciation of our visiting artist.

A series of three parlor musicales during the summer months netted us \$78.25.

Next in line, we heard of the home-talent production of "A Sunday Night With Seth Parker," obtaining scores and privileges, we set about rehearsing and trying out various persons for character portrayals, and almost before we realized it, we were a full-fledged group of "Jonesport Neighbors," and have been called upon again and again for engagements; in fact we are still booking dates, with three within the next fortnight. These performances have all been given on a silver-offering basis, and the returns have been over \$300.00.

At the suggestion of a group of women of the church, if we would solicit material and orders for a Pie-Sale, they would bake them, we cleared \$68.25 through their kindly thought and cooperation.

The men of the choir conceived the idea of holding a rummage sale which was conducted for two days, bringing in an additional \$90.00, which with another sauer-kraut supper in December netting us \$81.95, brought us to the close of one year's activities with the gratifying balance in bank of \$1066.50 plus interest.

Through these various attempts, Mr. Rice, chairman of the music committee, had been an interested spectator; and recognizing our ability to make money, also sensing that we meant business in regard to wanting a new organ, plus the very important fact that during this year organ prices had gone tumbling downward, decided it was the psychological time to buy, so made the magnanimous offer of bearing half the cost of a new instrument if the choir would pledge an additional thousand dollars, which we promptly did, the board of trustees agreeing to assume the cost of alterations to the church and remainder of organ contract price.

When that decision was reached, and we decided to purchase an Austin Organ, the contract duly signed, it was with great pride the choir made the initial payment.

The trustees then received pledges from various organizations of the Church and Sunday School, sufficient to cover the entire indebtedness, the largest contribution

being a \$500.00 bequest of a lately-deceased member. The plan of payments is that on the second Sunday in each month, organ-fund envelopes are turned in to the organ-fund treasurer, containing the monthly payments on each pledge; and in that way the notes are canceled without any difficulty.

When the date set for the dedication services finally rolled around, it was a gala occasion, and First Church is the proud possessor of a superb three-manual Austin Organ of 38 stops, with provision for an Echo Organ, worth approximately \$15,000.00, but I doubt if any price

could buy it from us because, don't you see, "Every one helped a little, and through cooperation great results were achieved from a very modest beginning."

You may ask, Did we work? The answer is, Yes, but our labors had such a gorgeous reward, and while the end is not yet, still we are being more than repaid all along the way and we of the choir are looking forward to many years of happiness through this enrichment of the ministry of music, not only in our own services but for the community at large.

The stoplist will be found on August page 413.



WIDOR IN HIS PRIME AND THE ST. SULPICE CONSOLE

#### WIDOR'S RETIREMENT

By FREDERICK C. MAYER

The retirement of Charles Marie Widor from the post of organist of the grand organ of the Church of St. Sulpice, Paris, has been announced. This momentous event will be received with deepest regret by the legion of friends, pupils, and admirers of Widor, since to them it can mean but one thing—the failing of the master's strength and health. Widor, born in 1845, came to St. Sulpice as organist in 1870, and has played there ever since. This is a marvellous record in itself, but when one realizes the unique position Widor has occupied in the world—assuredly next to the great Bach himself as organist, teacher, and composer—it is impossible to measure what his art and his influence have meant to civilization.

Upon the recommendation of Widor, the Cardinal of Paris and the authorities of the Church of St. Sul-

pice announce the appointment of Marcel Dupre as Widor's successor. Dupre, who was Widor's most talented pupil, has in the meantime become the foremost organist of our day. Hence the good news of his appointment is not entirely unexpected. When Dupre was twenty years of age, he was selected by Widor as his assistant at St. Sulpice.

Those who have seen both Widor and Dupre sitting together on the organ bench in St. Sulpice can never forget this picture, literally of a musical father and son. As an instance of their devoted friendship, they have lunched together for twenty-five years every Sunday that Dupre was not away on a concert tour. It has been the custom for years for Widor to ask Dupre to play the offertory, almost always something of Bach, with Dupre never knowing in advance what might be called for. For any organist to be able to sit down and play anything

and everything of Bach from memory, and at a moment's notice, could be expected only of this gifted pupil, and betokens a standard of teaching and study of which the world may not again see the like.

M. Widor, who no longer is equal to climbing the spiral stairs to the organ loft made famous by him, now listens to the service every Sunday from the nave of St. Sulpice. His reminiscences, covering the remarkable period of sixty-four years of unbroken service as organist there, must be of extraordinary poignancy as he now listens to his beloved organ and pupil.

It must be of great satisfaction to M. Widor to know that the grand organ of St. Sulpice, built by Cavaille-Coll, and the largest in France, will continue to respond to the fingers and soul of another great master, to know that his high ideals of art will be carried onward with the same reverent fidelity.



## Giving Bach with Volunteers

What Happened when an Organist Studied Choirmastership and Made Choir-Work as Important as Organ-Playing

By MISS PAULINE VOORHEES

**I**N DECEMBER we gave the first three parts of Bach's "Christmas Oratorio." We had intended giving the complete work, since it was composed just two hundred years ago, but the first half made much too long a program, so we omitted Part 6 and in February gave Parts 4 and 5.

Having been requested to tell how we went to work to learn this difficult oratorio, I'll try to outline as well as I can what we did. Please don't assume that I think it the only way. After many years of experience, we all adopt certain methods of procedure, which, as time goes on, we may improve by making radical changes. I am always eager to hear what others are doing and what workable plans they have evolved.

In this complicated age of pressure and hurry, I believe that in our work as in any kind of business we should plan to save time. For that reason, when we are learning anything which requires a study of separate parts, our choir divides into groups, going into different rooms of the Parish House for about thirty or forty minutes of the rehearsal period. Then we come together with better results.

Mrs. Mary Clapp Howell, organist of the Ansonia Congregational Church, assists me both in the preparation and at the performance of an oratorio. She is a musician of fine sensibilities, a thoroughly capable and dependable organist who accompanies our choruses admirably.

We rehearse all choruses without the aid of an instrument, thus becoming more sensitive to tone, shading and design. We also find it less fatiguing to practise certain choruses a tone or half-tone lower than the original pitch. One of the many useful suggestions we got from Dr. Williamson is to close the rehearsal with a number which the choir knows pretty well, leaving a feeling of accomplishment and encouragement.

Tone is developed as far as possible by individual attention, especially in the soprano section. I try to follow the standard of pronunciation as taught by Dr. Williamson, which is based on a thorough study

of phonetics, vowel modification, and the correct use of consonants. This all directly affects tone, and it is most important that a group of singers use a uniform pronunciation. A good legato and tone are so often spoiled by too much jaw movement, especially in words of more than one syllable.

While preparing an oratorio, we try to use familiar anthems at the morning services, and on the day of performance we sing one of the choruses from the oratorio at the morning service, thereby saving as much of the rehearsal period as possible for the oratorio. Our rehearsals have always been exactly one hour in length, from seven to eight o'clock, but this year I asked the choir's permission to extend it to one hour and a quarter, and when we are preparing a special musical service we run to one hour and a half. We still carry a ten-cent tardiness fine, but we collect very few dimes. Last year it mounted to one dollar and sixty cents, which goes toward a choir fund.

At the present time, Center Church has one vesper service monthly, from November to Easter. The first vesper of the season, coming the first Sunday in November, is always a community Memorial Service, at which we sing two anthems and one solo. The December service is on the Sunday before Christmas, at which time we usually give parts of an oratorio. Our January vesper was postponed this year to February on account of conflicting Woolsey Hall programs. Our next vesper service was an unaccompanied program which we gave several times out of town.

Our only soloist, Mrs. Ruth Linsley Oliver, presented a program of church songs in March, which she does annually, and it makes a beautiful and devotional service. Mrs. Oliver is an ideal church singer, being one of those rare souls who sings with great sincerity, simplicity, and artistic finish. We engage other soloists for special occasions. We like this arrangement very much. Solos in anthems are sung by groups and very effectively. Don't be too shocked by this, but one Easter our basses sang in unison the first half of "The trumpet shall sound," and it was quite thrilling. Incidentally they sang it a half-tone down.

One very essential part of choir work which so many organists either ignore or fail in, largely due to ignorance and neglect of the study of the vocal art, is tone. How to develop beautiful tone, is a rather difficult thing to write about, being something which has to be demonstrated and heard, being more or less an elusive quantity. It involves a conscientious study of the voice as used both in speaking and in singing, a thorough study of phonetics and the cultivation of a keen ear.

It seems to me that the tonal quality of a group will be as good as the individual tone, and that means private or class lessons to those who need them. That is the way I am working with my choir, constantly checking up on breathing, seeing that diaphragms are kept active, and changing tone quality by changing the individual concept of vowels. I am continually learning by doing this, as each person presents a different problem.

I cite two examples to illustrate:

I have among my sopranos a young woman who came into the choir a few years ago. She is a product of one of our University Schools of Music, has studied the vocal classics, reads well, but produced some pretty bad tones, scooping and reaching for high notes. I discovered that she knew nothing about the rudiments of correct breathing, never had heard of a diaphragm, and sang with no physical support. We all like good readers and good musicians in our choirs, so I went to work with her, and after a few months, becoming diaphragm conscious, and learning to support and float high notes, acquiring physical vitality, learning to modify vowels, there appeared a lovely high soprano voice, and much to her joy and mine, she found singing to be a real pleasure, throat tension gone. Four years or more ago, I would have been utterly helpless to handle such a case and would have had to let her go.

I have had in my choir for several years a tenor with a good natural voice, an excellent musician, but with an unfortunate method, one of the so-called neck-tie tenors. I hesitated to say anything to him until this year, and he has been such a good sport about it that I am sorry I waited, for we are working out his problems and with his cooperation, he is showing marked improvement. He, also, never knew about the diaphragm; but by following up some of Dr. Williamson's exercises (as





THE BACH-SINGING CHOIR OF CENTER CHURCH, NEW HAVEN

Miss Pauline Voorhees, organist

the physical condition has direct bearing upon the voice) by staccato exercises from the diaphragm, and light vowel exercises, the throat tension has almost disappeared and the man has a voice coming of which no one dreamed.

In all these exercises we are only trying to help the singers find the joy that comes from knowing how to produce beautiful tone freely and easily. And by doing this, I am of course building a better choir.

If there are individuals in a group who sing with tight muscle-bound throats or who have the affliction of a vibrato in their voices, these things must be corrected. Otherwise, how can the tone be good?

Once the individual tone has been looked after, then comes the blending of voices, and I think this can be done best by taking the four groups separately from time to time. Sustaining vowels, while swelling and diminishing the tone, is good, but it is just as well to take a phrase of an anthem and work on that. Here the study of vowel modification comes in; the singer's own thought of the vowel will either make or mar the tone.

Take the word praise. If sung as spoken, with the broad "A" sound, the tone is usually shallow and blatty, but let the singers think the sound as "eh" or even "uh" on high notes, and the tone immediately becomes deeper and more vibrant.

A group should use the same pronunciation to acquire a perfect blend, and high voices should not try to sing words on high notes. Vowels

keep modifying toward the sound of "uh" in ascending scales. Perfection in the use of consonants means much practise in strengthening the tip of the tongue and lips.

Beautiful tone depends upon good posture, a loose open throat, vitality, and the elimination of unnecessary jaw movements, especially in words of two or more syllables ending in "ing," "er," "ess," "ed," "ly," etc. These are mechanical details, necessary but not all-important, for after all, are we not trying to express tone pictures, thoughts and emotions? Since emotion colors voices, what a field we have to work on in the realm of tone.

I feel that our first presentation of the Bach oratorio was very creditable. Not perfect by any means, as it would require much longer time to approach perfection. We have the joy of having accomplished something difficult and worth while; the discipline is good for us all. Our choir is a wonderful group with many fine singers among them. They display a fine spirit of good sportsmanship and enthusiasm, and their willingness to work is a source of great joy and satisfaction to me. At the present time our choir numbers forty-two—16-10-6-10. The sopranos are light voices, which I prefer in a chorus, and they don't overbalance. We aim to keep the tone pure and floating, using a great deal of head quality.

Perhaps it will not be out of place to interpolate here that I am allowed to present music of this caliber, on account of a minister and a music

committee of musical understanding and appreciation. Dr. Oscar E. Maurer, having been brought up among a scholarly group of German Lutherans in Iowa, heard and sang Bach all of his life. Can you imagine what that means to a choir director?

Of course a choir does its best work when being conducted, providing it is the right kind of conducting. Many organists besides myself have experienced the joy of singing under Dr. Williamson's conducting at the summer sessions of the Westminster Choir School and we there learned how sensitive singers really are to what a conductor does. If the conducting is rigid or in any way violent, the result will be harsh tone, variations of pitch, and other evils. The conductor must be able to convey vitality and inspiration to his group, and must think phrases in curves of sound.

What a wonderful thing it would be for church music if every organist could have the advantage of as expert and intensive study in choir-mastership as in organ playing. I think of my own years of misdirected effort in choir work and I would like to say with utmost sincerity that since my first summer of intensive study—and I have had three of them—my work has meant very much more to me.

We organists have a challenge to meet, and are we not fortunate in having such a magnificent goal to strive for? Although our profession isn't munificently paid, what glorious opportunities are ours. The opportunity of growth in spite of repeated

failures, of steady and constant building on enduring foundations; keeping ideals in spite of criticism and misunderstandings, but never forgetting that music in the church service should create a spirit of rev-

erence, failing in its mission if it doesn't; the opportunity of helping others to find the joy which comes through expression of beauty through music. What more could one desire?

## Hymn-Singing Possibilities

Using the Hymns to Illustrate Practical Details for Improvement in Both Choir and Congregational Singing

By LeROY V. BRANT

**T**HERE ARE three main causes for bad intonation: faulty rhythms, bad voice placement, wrong conception of the music to be interpreted. Often the choir and congregation sing too slowly, seldom too fast. Especially is there a tendency to drag 3-4 rhythms. The acute choirmaster constantly finds it necessary to lead his singers past the pitfalls of wrong accents and sluggish motion when a 3-4 tempo is indicated. The sluggish motion is due for the most part to faulty stresses. For example:

Giardini's tune to which "Come Thou Almighty King" is universally sung is in triple rhythm. It is perfectly easy to sing it in a glorious fashion if one stresses only one syllable to a measure, and certainly it will be sung in a regrettable fashion if there is more than one stress to a bar. There is a tendency to give a slight accent to the third beat in the measure, which is wrong, for by so doing one slows down the next measure and one falls short of breath—besides a host of smaller faults. The secret of singing hymns or anything else in triple rhythm is to have only the one accent to a measure; the choirmaster should tell his singers to think of the second and third beats as two soft notes anticipating the accented note in the following measure.

We have all heard choirs sing this hymn at a speed of about 100. If sung at this speed there is almost certain to be a sagging in pitch. If sung at 144, or even a trifle faster, it is easy to sing an entire phrase in one breath, the singers will naturally and subconsciously avoid stressing normally unstressed syllables, with a resultant increase in precision of pitch and, most important of all, we interpret the hymn more appropriately.

To prove the point, each individual for himself, have the choir sing this hymn with accents only on the first

beat of each measure, and repeat it with equal accents on every note; the difference will be convincing. The first interpretation produces accurate intonation, the second tends to deviation from pitch.

A hymn in triple rhythm such as "Nearer my God to Thee," to the Lowell Mason tune commonly called "Bethany," presents a different problem, yet the solution is almost identical with the one suggested for Giardini's tune. That is, avoid secondary stresses. Do not permit the singers to accent every note, but only the first beat of each measure. Some hymnals give this tune in 6-4 rhythm, some in 6-8, some in 4-4, some in 2-4, and so on. If the editors of the hymnals disagree among themselves to such extent it offers the organist justification for applying ideas of his own, and I find that this particular tune goes much better when the first, third, fifth, sixth, and seventh phrases are sung in 6-4 rhythm, and the second, fourth, and eighth in 4-4. For over twenty years I have consistently given this hymn thus, much to the improvement of the general musical effect.

Hymns in 4-4 rhythm, such as Sullivan's "St. Gertrude" tune for "Onward Christian soldiers," should present no difficulties, rhythmically speaking.

One last point with reference to the rhythms of hymns: they are much more easily maintained at a bright tempo if the organist will fill in a few afterbeat notes when the voices pause on, let us say, a whole note as is the case on the word war in "Onward Christian Soldiers." If there is no movement for either the voices or the organ the singer instinctively endeavors to create such. If, on the other hand, the organ gives a few slightly staccato notes clearly outlining the after-beats a feeling of rhythmic certainty is created which in turn reflects advantageously on the pitch.

With a volunteer choir everything is not possible, but the problem of voice placement is not so serious as one might at first believe. In two admonitions of two words each one has the problem well on the way to solution: sing rapidly; sing softly. These two things go hand in hand, for to sing rapidly and shout will not improve the tone quality, neither will it help greatly to sing softly if the composition is dragged. But to sing softly and with the brightness of considerable motion improves tone definitely. The choirmaster should tell his singers to focus the tone, illustrating his meaning by drawing an analogy between a pointed tone and the rays of sunlight which are centralized on a single spot by means of a burning glass, so that they almost reach the point of incandescence. The choirmaster wants the incandescent tone!

The situation is helped by the soft practise of pure vowel sounds occasionally, and it is with such practise that one may prepare a choir to sing a slow composition such as a Bach chorale or a Palestrina number, with correct intonation. The choirmaster speaks of a "floating tone"—the soft tone which seems to shimmer because it is correctly produced and sung perfectly in tune. The following recommendations are made to improve voice placement:

1. Have much soft singing;
2. Have much rapid singing;
3. Have slow singing on pianissimo vowels;
4. Have slow singing, pianissimo, on appropriate anthems or hymns.

Follow these and the rest of the problems will fall into secondary places.

The use of the organ point as an aid to correct intonation is one which I have not seen recommended, but is one which I find to be extremely helpful. The procedure is to place an organ point well above the vocal score, the result appears to be that the singers, hearing the high sustained note, unconsciously endeavor to reach up toward it, the voices thereby getting away from any tendency to sag in pitch. The organ point may be developed into a simple counterpoint, but always higher than the soprano. The musical effect of this procedure is pleasant in itself, the aid to intonation is a real one, for experience has demonstrated that the chances of flatting when this device is employed are almost nil.

For the most part, singers are inclined to interpret hymns in a manner altogether too sentimental. This fact is responsible for the dragging of the music, in part. The choirmaster should endeavor to make his singers see that religion is not a thing of sorrow but of joy and that accordingly there should be brightness in the singing, nothing of sadness. If the organist is able to make his choristers feel this he will create in them the correct mental attitude toward the thing they are trying to do, which means that the performance will be the more sincere. Since joy is to be the keynote for most church singing, there should be, and will be if the choirmaster understands anything of singing psychology, a lilt to the whole performance which will be one of the most potent safeguards against faulty pitch.

### The Hymn Problem

When Congregations Refuse to Sing  
Choirs Must do it Better

By ROWLAND W. DUNHAM  
Church Department Editor

**F**ROM TIME to time we hear a great deal of talk about hymns and congregational singing. The Hymn Society devotes its entire attention to the subject. Much could be said on both sides of the question of the real value of hymn singing or indeed of any congregational singing.

While we may agree that there is some value in the participation of the congregation in some of the music of the service there is a great question as to its practicability, at least in the America of today. Have you ever attended any great number of American Protestant Churches and taken note of the actual amount of general activity or interest in hymn singing? A church without a good choir is pathetically ineffective in this respect except in rare instances. I have made a point of investigating this question. Both observation and the testimony of organists have convinced me that either such a perfunctory convention should be discontinued or a truly constructive program ought to be formed to make hymns a distinct addition to common worship. Is the latter alternative possible?

It would seem that the churches patronized by the wealthy or the intellectuals suffer most. In the former instance hymn singing can be hired at so much per choir member. The intellectual possibly cannot and probably will not sing. In churches of the evangelistic sort, gospel-

hymns have much the same sort of appeal that jazz and crooning have for millions to whom primitive reactions come easily. The middle ground of humanity is apathetic and goes to church largely to hear a sermon.

Amongst the countless numbers of hymns there are many varieties both good and bad. Plainchant melodies and the German chorales find many admirers who would like no others. The suitability of either in the average American church is doubtful. English part-songs with religious words seem to have a large following. Many modern composers have interested themselves in the problem.

Whether or not better times will bring about any better singing is somewhat doubtful. Conditions seem to militate against much general improvement. We have cultivated an almost universal willingness to let the other fellow do it. The radio has produced a type of inertia which certainly is reflected in many directions. We play cards desperately with little or no conversation. Even our dancing is mainly a lazy, sentimental affair with none of the lively zest of the past. I notice the service clubs find it difficult to get any response in their aimless and inconsequential attempts to sing.

It seems to me that the people who go to church desire to sit quietly and allow the service to be run by the preacher, organist, and choir, with as little bother to themselves as possible. I wonder whether it is either possible or yet worth while to encourage the resuscitation of a custom which is so fast losing its attractiveness. Of course the pendulum may start to swing back some day. We may suddenly discover that our manner of living can be improved, that we can find more joy in wholesome laughter than in bored, polite smiles, that the art of conversation is as enjoyable as bridge, that the music we make or help to make has more significance than that which we pay for or get with mechanical apparatus. When our tastes in various directions undergo some change, I believe we may expect some interest and improvement in that now rather desultory and futile custom which to me seems to cling in a sort of desperation—the church hymn.

#### —AIM HIGHER—

"Surely it is not the function of church music to supply the minister with inspiration."

—DR. ARCHIBALD T. DAVISON,  
in Protestant Church Music in America.

### What Shall I Play?

Answer No. 7

By JULIAN R. WILLIAMS  
St. Stephen's Church, Sewickley, Pa.

**W**HAT shall I play? Let me re-phrase the question: What constitutes the ideal prelude? Mr. Mueller in November gave us a start with his pertinent definition and it is worth while to repeat what he said:

"To me the perfect prelude is one that begins quietly, works up to a . . . climax and then gradually diminishes, ending as quietly as it begins."

As far as this definition goes it is splendid. It indicates the outward form a prelude should generally take. It is a beginning. Mr. Goldsworthy gave us another idea, advocating wider use of improvisation. Improvisation is splendid, as some men are able to do it; it seems obvious, however, that by reason of its very nature it cannot be developed by the majority of organists to the degree allowing the dispensing with the use of written pieces. Nevertheless, Mr. Goldsworthy has indicated the prime truth that the successful prelude must at least carry improvisatory suggestion. This further defines the style. Combine the two ideas and you have a basis for the selection of material. Now, if you will add that in inner content the ideal prelude must express dignity, nobility, and strength, we have what seems to me to be a complete and inclusive definition.

Bearing all this in mind, what shall we play? Transcriptions? Certainly. Why not? Organists as a class, compared to other musicians, seem to be afflicted with curiously muscle-bound and inelastic minds. Many of us, when it comes to the matter of repertoire, seem to be bound by more tabus than ever determined the comings and goings of a Hawaiian chieftain. Let's not get the cart before the horse or try to win the Kentucky Derby with Old Dobbin. What, in fact, are we trying to do when we play our preludes? We certainly are not, or should not be attempting to play any piece for its own sake; we are doing our best to prepare the minds and imaginations of our congregations for the service which is to follow. The prelude is a means and not an end.

The French school? Again, certainly. However, do not be inflexible and close your eyes to the patent



fact that much French organ music is utterly unsuitable for use as preludes in our American scheme of things. The toccatas and finales, the type of pieces the French do so well, are out if we accept our definition of what a prelude should be. On great festival occasions this need not hold.

The real difficulty is that so much French music is more or less acidulous in character and appeals to us more intellectually than emotionally. But, even using the greatest discrimination, there remains a vast store of music by French composers which can be used successfully. The list of composers is long: Guilmant, Saint-Saens, Gigout, Boellmann, Bonnet, Widor, Vierne, Dupre, Quief, Franck, etc., etc. As a more definite example let me cite Widor. To me one of the finest preludes is the first movement of the *Romane Symphonie*; the first movement of the Fifth I do not feel is suitable. In some churches the opening movement of the *Gothique* would make a splendid prelude. A careful eclecticism is the solution, I think.

The same holds for the German school. Karg-Elert's *Impressions*, *Pastels*, and *Chorale Improvisations* make splendid material but this writer has published much that is totally without inspiration. It's a matter of taste, to be sure, and each of us must determine things for himself. Some of the most beautiful moments in organ music may be found in some of Reger's *Chorale-preludes*.

Then there are the English and the American composers. Two of the best preludes I know are Howells' *Psalm Prelude No. 3* and Warner's *Sea-Sketch*. There is a great deal of uninspiring music written by the English and by our own men, but what of it? The same is true of the French. And the same is true of the very greatest composers of all time—Bach, Handel, Beethoven, Wagner, etc. There is enough good material to keep all of us busy for a long time to come without considering the new works which are constantly being brought to our attention. The quality is improving all the time. Material to suit any need may be found in the works of such men as Foote, James, Diggle, Sowerby, Noble, Gaul, Edmundson, DeLamar, Yon, Milligan, Clokey, Borowski, Nevin, etc., just to mention a few. These men are writing for the American organ and for American organists in American churches and it is only reasonable to suppose that as time goes along their

work will loom higher in significance and attain the recognition to which it is entitled.

Arcadelt, Ave Maria  
 Bach, selected Choralpreludes  
     Passacaglia  
 Beethoven, Sym. 1: slow mvt.  
     Sym. 2: slow mvt.  
     Sym. 7: Allegretto  
 Debussy, String Qt: Andante  
     Sunken Cathedral  
 Dubois, Le Fete-Dieu  
 Dupre, Cortege et Litanie  
 Faulkes, Ein Feste Berg  
 Foerster, In Memoriam  
 Franck, Chorale E  
     Chorale Bm  
     Chorale Am  
 Gaul, All Saint's Day  
     Chant for Dead Heroes  
 Guilmant, Marche Funebre  
     Lamentation  
 Howell, Psalm-Prelude  
 James, Meditation St. Clotilde  
 Karg-Elert, Impressions  
     Pastels  
     Choralpreludes  
 Maleingreau, Praetorium Tumult  
 Mendelssohn, Son. 2: Adagio  
 Ravanello-j, Christus Resurrexit  
 Reger, Benedictus,  
     Ein Feste Berg  
 Rheinberger, Vision  
 Russell-j, Bells of St. Anne  
 Saint-Saens, Fantasia Df  
 Sowerby, Madrigale  
     Rejoice Ye Pure in Heart  
 Tournemire, Piece Symphonique  
 Vierne, Cathedrals  
     Clair de Lune  
     Etoile du Soir  
     1: Pastorale  
     2: Cantabile  
 Wagner, Lohengrin Prelude  
     Parsifal Prelude  
 Warner, Sea Sketch  
 Widor, Romane: first mvt.  
     2: Praeludium  
     6: Adagio

The accompanying list contains merely a few pieces I think are effective preludes. There is no attempt to classify or arrange in any kind of systematic order.



#### —A GOOD PLAN—

We recommend to church organists that they go to their music committees and suggest a 10% salary increase for themselves and their choirs and at the same time request that the services be shortened by 10% each Sunday and the rehearsal be similarly shortened. This plan has the approval of the Washington administration. In fact the Administration thought of it first.

#### —EDWARD ELGAR—

The famous British composer died Feb. 23 at his home in Worcester, Eng., after an illness and operation of last October. He was born June 2, 1857, at Broadheath, and acquired most of his music instruction from his father who conducted a music retail business in Worcester and was organist of St. George's R. C. Church there.

He stopped schooling at the age of 15 and had dabbled in composition before he was 20. Plans to send him to Leipzig for music study did not materialize and instead he entered a law office. In 1879 he took violin lessons in London and later was appointed bandmaster at the County Lunatic Asylum, a post he held five years.

In the meantime he joined an orchestra in Birmingham and had an *Intermezzo* played in 1883. In 1885 he followed his father as organist of St. George's. His music activities increased, especially in composition, and several oratorios were produced. In 1905 he visited America, and received the Mus.Doc. degree from Yale.

His first Symphony was performed in Manchester in 1908. During his second American visit in 1907 he conducted a performance of his oratorio "The Apostles" in Carnegie Hall, New York.

His chief hobby was chemistry and he maintained a laboratory in his home. "Until last year," says a writer in the New York Times, "he was ruddy-cheeked and vigorous and pretended to care more for watching a good race at Newmarket than for listening to a concert . . . In dress he was something of a dandy but his private life was simple and uneventful and he was hard-working in his daily routine."

His last public appearance was in October, 1933, when he conducted one of his Symphonies in Queens Hall. Lady Elgar died a dozen years ago and Sir Edward is survived only by a daughter, Mrs. Alice Blake. The burial services at St. Wulfstan were very simple at Sir Edward's request, and even his daughter refrained from wearing mourning; hardly a score of persons attended. But a vast congregation assembled for the requiem mass in St. George's Catholic Church where he had played, and later there was held a civic memorial service in the Anglican Cathedral, Worcester.



## Facts and Fancies

### Meditations of an Organ Builder as he Views this Changing World in Which Conflicting Ideas Dance and Make Merry

By *RICHMOND H. SKINNER*  
Of the Methuen Organ Company

**V**ERY similar is the organ world to the world in general. We are all going somewhere but where? A perfect organ is the great hue and cry; but what is a perfect organ? No one can agree! Each one has his fancy but has he considered all the facts? Listen in when two organ enthusiasts meet. "Hello there, have you heard the wonderful new organ in the Lord's Church?" "Yes, but I don't like the mixture or the Pedal work," etc., etc. High-pressure or low-pressure, fundamental tone, brilliance, clarity, color, Bach or Karg-Elert, these are their topics.

Because Bach was a great composer it does not necessarily follow that the instruments he played were paramount too; nor does it prove that, if his resources had been practically unlimited, as they are today, he would have chosen the particular quality. Yet this tonal development is advocated by some as the millennium to be sought and they favor the return to slide-chests. Why return to the deficiencies Bach was so evidently trying to remove? Organs at their beginning were of such low pressure, due to their only available source of wind supply, that only one fundamental stop could be played at one time. To vary the monotony smaller stops of higher pitch and requiring less wind were added.

The Pyramids are what they are today because they were built solidly from the ground up. Not a bad practise in any construction and particularly good in organ design. The discussion of fundamental tone, brilliance, clarity, and color should not be a question of elimination of any, but rather a question of correct balance of all.

The attitude of some toward color in an organ reminds me of the attitude of our extremely religious forefathers to whom anything which afforded pleasure was sinful. To them true righteousness could be derived only from suffering. No one disputes the greatness of Bach nor do they dispute the value of fugues, but very few can sit through an average program of this type and maintain their interest. Neither can they enjoy a continuity of unchanging organ. Color is a necessary component of all organs and an advantageous

complement to organ programs. Financial limitations should result in a more careful choice of color, not in its elimination.

Brilliance is complementary and not sufficient in itself. In the orchestra the large number of performers eliminates any restriction as to pitch. The notes of a chord may include the extremes of pitch and any intervals between. This is not the case with one person having but two hands. Mixtures and artificial overtones making up the resources of a well-planned organ complete his scope. They contribute a silvery brilliance to certain combinations and to the ensemble, but must be so proportioned to the unison that they do not act to transpose or obscure the normal pitch of the instrument. It naturally follows that two smaller mixtures offer many more possibilities than one larger one.

Another expedient of mixtures is their use as an economical means of filling deficiencies caused by lack of money. For example, a Grave Mixture offers a Twelfth and Fifteenth at little more cost than one rank. A further use of overtone voices is purely one of color and to create synthetically other qualities, as for example, a Choir 8' Dulciana plus a 2 2/3' Nasard combine to make a Quintadena.

Excessive overtones are as abnormal a condition as too few. No mixture was ever produced having the subtle proportions existing in an orchestral voice or organ pipe. Mixtures and all artificial overtones have a variety of useful purposes, none of which is to supply deficiencies in "organ tone." If a Diapason is lacking in certain harmonics existing in other tones, well and good, for this lack makes it a Diapason. A correctly voiced Diapason is a beautiful voice exactly as it is, and if we say it is deficient in certain overtones that is the same as saying it is not a string.

Clarity is an organ characteristic of definite value but there are several factors which cause the lack of it. We must not fail to realize that very often it is not clarity which we deride, but a wrong method of trying to obtain it. Acoustics of buildings, as well as correct voicing, are contributing factors. Instead of lending our efforts toward improvement

of acoustics and of voicing methods, we too often clamor for greater brilliance, with a resulting loss of Diapason tone. How many of us have heard an organ of this type, felt the lack of depth or grip, and gone away unmoved and unimpressed?

Acoustics is a subject very little understood; voicing is much more complex, than the ordinary organist realizes. In the voicing of a flue pipe we must consider as a unit the regulation; the upper lip as to height, shape, and thickness; width of mouth; languid as to thickness, bevel, size of nicks, and adjustment of position. Here are nine factors, each one influenced by the other, and if any one is out of balance it will affect the final quality. Besides these factors must be considered the material to be used, the proper scale, the correct tuning methods, special treatment of basses or trebles, beards, and even location on the chests and arrangement in the organ chambers. It is strange how few people in this day and age really understand the importance of the fundamentals governing these factors.

### St. Andrew's Organ

Dr. Courboin Shows What can be Done With Seventeen Ranks

By *WM. H. BARNES, Mus.Doc.*  
Organ Department Editor

**D**URING the past year, I have thought it worth while to comment on a two-manual organ which Kilgen installed in St. Andrew's R. C. Church, Chicago, under Dr. Courboin's supervision. Another 2m has just been completed in St. Anthony's R. C. Church at Hawthorne, N. J., under the same auspices, which I believe is even superior to the one in Chicago. Several unusual features, although it is somewhat smaller than the Chicago installation, make this organ so remarkably effective that I wish to analyze just what Dr. Courboin has done to get a cathedral-organ effect from a small two-manual.

Starting with the softest voice in the organ, the Dulciana on the Great, there is a good build-up, on this division from Dulciana to Gemshorn, Harmonic Flute, Diapason, Octave, Fifteenth, and Tromba. The Tromba is designed to top not only the Great, but the full organ, as it is the only chorus reed. It has sufficient fire, with a good body of tone as well.

The Swell Oboe is of rather large scale; it does duty as solo stop and adds very materially to the Swell ensemble. It is as loud as a small Cor-

nopean, but of organ Oboe quality. The Swell strings are broad and smooth. The only unification in the organ is the Swell Stopped Flute at 8'-4'-2'. I am the last person to quarrel with this procedure in a small organ. Of particular noteworthy interest is the Swell Geigen Diapason. It is an extraordinarily beautiful register, with a little edge, and yet a cantabile quality which makes it most valuable as either a solo or ensemble stop. Dr. Courboin says it is reminiscent of some of the finest European examples. In any event it is an unusually artistic example of Diapason voicing, and one of the most interesting tone qualities I have yet heard. The 3rMixture tops the full organ with Tromba, rather than the full Swell, although it is quite satisfactory with full Swell without octave couplers. It quite does away with the necessity for an octave coupler on full Swell.

The voicing technic throughout the organ is even an improvement over the Chicago example, and has enabled the Kilgen company to secure almost unbelievable results from a small two-manual. Of special note is the extreme steadiness of the wind, and solidity of tone. There are cohesion, balance, sufficient brilliance, and dignity. It was really worth a long trip to go out to hear this latest example of the collaboration of Dr. Courboin with the Kilgen firm.

## Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York  
Played by Lynnwood Farnam and Carl Weinrich

### TEN YEARS

of FARNAM and WEINRICH  
*Ninth Instalment*

*Mr. Farnam's Last Programs  
and Mr. Weinrich's First*

*Bach and His Forerunners*

*Oct. 5-6, 1930*

Bohm-spa, Prelude and Fugue C  
Kerll-spa, Canzona C  
Peerson-nf, Primerose

*Fall of the Leaf*

Lubeck-spc, Now praise we God  
Buxtehude-spc, To Jordan came  
Bach-GC, To Jordan came  
Scheidt-spb, Fuga Contraria  
Gibbons-ec, Fantasia Am  
Bach-E, All glory be to God  
Bach, Toccata-Adagio-Fugue C

*Oct. 12, 1930, 2:30 p.m.*

Buxtehude-spa, Prel.-Fugue Em  
Schlick-spb, Tender Mary  
Bach, Vivaldi Concerto Dm  
Bull-nf, Duchess of Brunswick  
Frescobaldi-spd, Prel.-Fugue Gm  
Bach-O, Hark a voice saith  
-o, O how cheating

HAWTHORNE, N. J.  
ST. ANTHONY'S CATHOLIC CHURCH  
*Geo. Kilgen & Son Inc.*

Specifications, Dr. C. M. Courboin  
V-15. R-17. S-25. B-8. P-1200.

PEDAL 6": V-1. R-1. S-7.

32 Resultant  
16 SUB-BASS 44  
Stopped Flute (S)  
8 Sub-Bass  
Stopped Flute (S)  
Gemshorn (G)  
16 Tromba (G)

GREAT 6": V-7. R-7. S-8.

8 DIAPASON 42 73  
DULCIANA 73  
HARMONIC FLUTE 73t  
GEMSHORN 73  
4 OCTAVE 73  
2 FIFTEENTH 61  
8 TROMBA 8" 85r16'  
CHIMES (prepared)

SWELL 6": V-7. R-9. S-10.

8 GEIGEN DIAP. 44 73  
STOPPED FLUTE 97-16'  
SALICIONAL 56 73  
VOIX CELESTE 56 73  
4 Stopped Flute  
2 Stopped Flute  
III MIXTURE 183  
12-15-19  
8 OBOE 73  
VOX HUMANA 73  
Chimes (prepared)  
Tremulant

No further data available.

tery of the eight programs Mr. Farnam had already composed for the rest of the season. They were planned in detail by Mr. Farnam and played by Mr. Weinrich as planned.

*The Farnam-Weinrich Programs  
Oct. 19-20, 1930*

Tunder-spb, Come Holy Ghost  
Raison-ng, Messe du Premier Ton  
(22 movements)  
Farnaby-nf, The New Sa-Hoo  
Buxtehude-gb, From God will I not  
Pollaroli-spd, Fugue Dm  
Zipoli-spd, Elevazione F  
Attaignant-nd, Two short Kyries  
Prelude sur Chacun Ton  
Bach, Passacaglia  
*Oct. 26-27, 1930*  
Frescobaldi-spd, Toccata Cromatica  
Weckmann-spc, Oh we poor sinners  
Purcell-hn, Toccata A  
Bach, Farewell I gladly bid  
Frederick the Great, Largo  
Sweelinck-spb, Fantasia Am  
Bach-O, Lord hear the voice  
Sonata No. 1  
Scheidt-xe, Fantasia Io Son

*Modern Organ Music*

*Jan. 4-5, 1931*

d'Arba-ec, Theme Russe Var.  
Tournemire-xh, l'Orgue Myst. 2  
Dupre-jl, Cortege et Litanie  
Sowerby-b, Calvinist Hymn Prelude  
Noble-a, Ton-y-Botel

*Jan. 11-12, 1931*

Gotch, Fantasia in Fugue Form  
Ducasse-xd, Pastorale F  
Dupre-hn, Ave Maris Stella  
Sowerby-h, Requiescat in Pace  
Tournemire-xh, l'Orgue Myst. 35

*Jan. 18-19, 1931*

Tournemire-xh, l'Orgue Myst. 17:  
Elevation; Communion;  
Paraphrase; Chorale.  
Dupre-jl, Symphonie Passion:  
Mvts. 2, 3, 4.  
Simonds-co, Iam Sol Recedit  
Austin-il, Pilgrim's Progress 11  
Vierne-xd, 5: Finale

*Jan. 25-26, 1931*

Zecheil, On Bach's Die Nach (ms.)  
On Bach's Gieb dich (ms.)  
Karg-Elert-hn, Chaconne, Op. 73  
Wood-as, Old 137th Psalm  
Psalm 23  
Old 104th Psalm  
Old 25th Psalm  
Tournemire-xh, l'Orgue Myst. 5  
Dupre-jl, World Awaiting Savior

*Four Bach Programs*

*April 5-6, 1931*

O-Blessed Christ is Risen  
O-Ere yet the dawn  
Sonata 5  
Art of Fugue: 8 4-voice fugues  
Jesus Christ my sure Defence  
Prelude and Fugue Bm

DuMAGE-gb, Grand Jeu  
Bassani-spd, Larghetto F  
Bach, Son. 4: Un poco Allegro  
Prelude and Fugue Em

This was Mr. Farnam's last recital. He played it under intense suffering and was immediately turned over to the physician's care, going to a hospital bed from which he never returned.

The recital was scheduled to be repeated Oct. 13 at 8:15, and to provide his audience with their expected feast of organ music he summoned his star pupil, Mr. Carl Weinrich who played a Bach program but kept no record of its numbers.

Mr. Farnam's complete October programs had been planned and the program-booklet printed as usual. Mr. Weinrich immediately set himself to the task of learning those programs, every number exactly as Mr. Farnam intended, and when the October series had been completed he devoted himself at once to a mas-

April 12-13, 1931

O-Come Redeemer of our race  
E-Come Redeemer of our race  
Art of Fugue: Nos. 8, 9, 10, 11  
E-Come Redeemer (trio)  
E-Come Redeemer (pedal theme)  
Art of Fugue: 4 Canons  
E-Come Holy Ghost

April 19-20, 1931

O-In Thee is Gladness  
Hail to Thee Gm  
Art of Fugue: 6 Mirror Fugues  
GC-Kyrie Thou Spirit Divine  
LC-Out of the Deep  
Prelude and Fugue Ef  
April 26-27, 1931  
E-Jesus Christ our Lord  
Jesu my Chief Pleasure Em  
O-Jesu my Chief Pleasure Cm  
Sonata 3  
Art of Fugue: Quadruple Fugue  
E-When in the Hour  
O-Lord God now open wide  
Toccata and Fugue Dm

#### ABBREVIATIONS

In addition to the abbreviations for publishers, as explained on August page 398, the following are used:

E—Eighteen Great Chorales  
GC—Greater Catechism  
LC—Lesser Catechism  
O—Orgelbuchlein  
gb—Bonnet, G. Schirmer  
nd—E. Dorz, Paris  
nf—Fitzwilliam Virginal Book  
ng—Guilmant-Pirro old masters  
spa—Straube-Peters, Vol. 1  
spb—Straube-Peters, Vol. 2  
spc—Straube-Peters, 1907  
spd—Bossi-Peters

### American Composers

#### Symposium on American Works Used by American Recitalists

"Mr. Leo Sowerby has tremendously influenced every phase of American composition by refusing to compromise with the obvious, the trite, the banal, and the mediocre forms of musical expression; he was one of the first to inaugurate the vivid impressionistic uses of harmonic materials; as a pedagogue, he is a pioneer in forging the American consciousness to all forms of modern tone relations."—BETHUEL GROSS.

List No. 15

Compiled by Frederick C. Feringer  
Barnes-g, 'Symphony' Op. 18  
Gaul-h, Mist  
James-h, Sonata  
Maitland-g, Concert Overture A  
Parker-g, Concert Piece B  
-g, Festival Prelude  
-g, Melody and Intermezzo  
Rogers-g, Sonata No. 1  
Sowerby-b, Comes Autumn Time  
-h, Pageant

True-uc, Castilleja Sonata

"My favorite organ compositions by American composers," was Mr. Feringer's heading for the list.

List No. 16

Compiled by G. Criss Simpson

Barnes, 'Symphony' No. 1  
'Symphony' No. 2  
Suite No. 1  
Suite No. 2  
Bartlett, Toccata E  
James, Meditation St. Clotilde  
Sonata 1  
Kroeger, Marche Pittoresque  
Nevin, Praeludium Dm  
Sketches of the City  
Will o' the Wisp  
Parker, Canzonetta  
Concert Piece B  
Scherzino  
Rogers, Sonata 1  
Sonata 2  
Sonata 3  
Concert Overture  
Grand Chorus Cm  
Shelley, Cantilene  
Fanfare  
Scherzo-Mosaic  
Sowerby, Carillon  
Madrigal  
Rejoice ye Pure in Heart  
Stoughton, Persian Suite  
Sea Sketches

"Here are some of the things by Americans that I like especially," writes Mr. Simpson. "I consider Mr. Barnes our leading organ composer; I can think of no one who approaches him. True, he stems from Widor and Vierne but he is far from being a carbon copy of those masters.

"Mr. Rogers might be termed the 'American Guilmant.' Like that composer, his work maintains a uniform level of excellence without attempting any lofty heights.

"Of Mr. Stoughton's work I like his Sea Sketches best. The Bartlett number is a corking toccata.

"I have made a second list of works by composers living in America who were not born in this country; I know they are sometimes listed as Americans but one could with as much justice call Handel an Englishman." And this supplementary list, the first we have included, is:

Borowski, Sonatas 1 and 3  
Suite 1  
Dethier-j, The Brook  
Kinder-j, Caprice A  
Grand Chorus  
In Springtime  
Toccata D  
Noble, Prelude Solonelle  
Yon, Sonata Cromatica  
Sonata Romantica

Concert Study 1

Echo

"The music I have listed is mainly concert material. If I were to include music for church and those little melody numbers that Americans write in such profusion my list would be three times as long."

#### An Addition

Dr. Rollo Maitland's list of compositions by American Composers should include:

Miles' Sonata Cromatica.

This work was in Dr. Maitland's original list, but since Mr. Miles' birthplace was not known, a request for information was addressed to the publishers, and the reply came many days too late for our purpose.

We include only such names as we definitely know are American-born citizens; in case of doubt, an effort is made to gain the information, and if the publishers or the composers fail to respond promptly, the listing is excluded. When the readers see a composer's name in these lists, they are thereby informed that that composer is an American by birth. All other details concerning the symposium have already been explained.



#### —SKILTON—

Dr. Charles Sanford Skilton's American Indian Fantasia for orchestra, which was originally written for organ at the request of Pietro Yon who has featured it for the past ten years on his concert tours, was given Dec. 29 in Lincoln by the Lincoln Symphony. In January the Minneapolis Symphony and the Cleveland Symphony both played his two Indian Dances—the War Dance was the only orchestral work played twice by the Boston Symphony at its popular concerts last summer. And in February the Kansas City Philharmonic played his Suite Primeval, Dr. Skilton conducting by invitation of Karl Krueger; the audience of 4500 recalled the composer three times. A new orchestral overture will have its premiere this spring in the east. Two southern cities are preparing his oratorio, "The Guardian Angel," for its third and fourth festival performances. All of which is one more indication of what is happening to American composers.

#### —ONE HEAD—

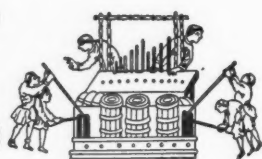
"The double office of organist and choirmaster is best administered when the responsibility belongs to a single person."

—DR. ARCHIBALD T. DAVISON,  
in Protestant Church Music in America.



# Notes &

# Reviews



## Editorial Reflections

### Jogging Along Nicely

**Q**UITE LIKELY ninety-nine out of every hundred organists would like to have a new and larger organ. When we consider the improvements made not only in consoles but in tones during the past decade we realize how out of date an instrument is if it represents the thought of the organ world a dozen years ago. Humanity has changed more violently in the past dozen years than in any hundred years preceding. An organist is a public servant, dependent almost entirely upon what the public thinks of his work. To try to grip a public with a worn-out implement, is discouraging. One of the ameliorating circumstances is that most organists who have not kept pace with the times do not realize why they are now back-numbers, do not realize even that they are back-numbers. Ignorance is bliss, certainly; the coming generation of organists are too busy with their own work to bother with the task of educating the old-timers.

This month we have stories of how two organists decided it was time to get rid of old tracker-action 1890-tones and work with something for modern humanity. In each case the church had no money. The officials said a loud and hearty No. Can't be done, they said.

Very well, one young man said, We'll see about that. One woman-organist (and how many of us have been guilty of saying the ladies have no business playing organs?) said, We'll see about that. And they both did see about it and they both have new three-manual organs to work with.

Mrs. Stannert, as her story tells,

did not have to raise all the money for the new organ. She merely had to show the officials that she meant business and wouldn't take no for an answer. By the time she and her choir had finished a season of hard work, the old sober-sides had to scratch a head or two and in plain self-defense chime in with the plan. It's always that way. Find a man or woman working intelligently and diligently at a difficult job, and very soon you'll find willing helpers.

Mr. Klein used a different technique, but the result was the same. He got a new organ. Being a young man he didn't know that some things were impossible in churches, so he did them.

My first organ teacher was a man like that too. After the minister of the church had tried (anyway he said he had tried) to raise funds for a new organ, the organist himself decided to take a hand in it. And again an antiquated two-manual tracker was replaced by a modern three-manual built to his own tastes.

The reason more organs are not built is that only a few organists really want them. A lot of us think we want a new organ but we are only day-dreaming about it. It's altogether too much work, so we don't bother with it. Anyway money is scarce and it's foolish to think of spending money for new organs nowadays. So we drift gloomily along.

In each case a volunteer chorus was invaluable. The organist content with only a quartet is on dangerous ground, more dangerous today than ever before. There are too many fine volunteer choirs circulating through the churches and even if there is none in our immediate neighborhood we have no way of preventing our minister or music committeemen from hearing

about such exemplary organizations elsewhere; in a day and age when the church of necessity must do something differently from what it has always done, it is risky business to drift through 1934 with 1914 ideas about church music.

—t.s.b.—

My friend Mr. John S. Gridley is worried because they tinkered with the calendar and spoiled Bach's birthday. Well the fact is that nobody knows when Bach was born. We know when he was baptized, and we have decided to guess when he was born and call it March 21st. And once the year 1685 rolled by, the powers that be could change the calendar a thousand times, but all the king's horses and all the king's men could only march down the street and march back again, for all the effect it would have on the fact of his birth on the 21st of March.

One of the new encyclopedias gets uppity about it and says he was born on March 31st. There is no warrant for that, none whatever; in fact he was baptized before he was born, in that event. Of course, when it comes to March 21st, 1934, we won't be entirely correct if we say Bach was born so many years ago, for the calendar has changed the count of years. If we ask them why, they'll say it was done to make the ancient March 21st coincide with the modern March 21st; and the 21st and 31st thereby get all tangled up and make no end of trouble. But Bach, none the less, was probably born much nearer March 21st than March 31st, if anybody is worrying about it. Mr. Gridley is. He's going to play some Bach programs one of these days, and he proposes to do it on an exact anniversary, if there's anything like it.

—t.s.b.—

Here is another Bach program that offers suggestive material for further consideration of program-making; it was played by Mr. Carl Weinrich in New York University on March 25th:

Prelude and Fugue G  
Jesus my Chief Pleasure

Dear Christians let us now  
 Out of the Depths  
 Kyrie Thou Spirit Divine  
 Hark a Voice Saith  
 Sonata 5: Allegro  
 O Man thy Grievous Sin  
 In Thee is Gladness  
 Lord God now open Wide  
 Toccata F

First, it opens and closes with the more satisfactory major mood. Excepting for special purposes, it would seem unwise to either open or close a program in minor tonality. What the world needs is enthusiasm and joy, not gloom. After the opening number we have five choral preludes, then the sprightly Sonata Allegro with its possibilities for a flash of color in rapid tempo, followed by three more choral preludes, and the jubilant finale. That would seem to make a splendid program plan. Just how Mr. Weinrich interpreted his eight choral preludes, what the registration, what the moods, we do not know, but the choral preludes lend themselves to wider varieties of style than do the fugues, so that this particular program should have great possibilities. Instead of appearing to be a disjointed group of eleven compositions, it clearly breaks itself into but three divisions:

1. Introduction;
2. The Choral preludes;
3. Finale.

And the choral preludes are interrupted, for the sake of a welcome moment of contrast, by the Sonata Allegro. Could any program plan be more coherent?

—t.s.b.—

Should anyone decide not to worry about the organ's being or not being a concert instrument I would invite them first to take a look at the Great, Swell, and Choir divisions of Holy Cross organ in New York City before being too sure Mr. Milligan is not merely kidding us. There aren't any 16' Bourdons in those divisions; one of the 16's is a Gemshorn and the other is to be a Waldhorn. Not even a 16' Diapason on the manuals. Certainly we are maturing out of childhood. We've been in it long enough; time to move on and get somewhere.

—t.s.b.—

The story told by Dr. John Erskine some months ago may furnish others as much amusement as it did me. He was on a train, equipped with radio in the drawing-room car of the train. A dapper business man sat down to write a letter, and turned on the radio for inspiration. A string

quartet was announced, and duly began to play a fugue. The first violin took the melody, and the man waited patiently for something to happen. Presently the second violin took the same melody, and similarly carried it through to a finish. He stood it bravely enough, but when the viola started in with that same melody for the third time it was too much for him, and turning to Dr. Erskine with the hope of finding a little sympathy, he murmured, "They don't seem to be getting anywhere," and he switched them off.



—JACK M. KLEIN—

who contributes his story this month on how he engineered a new organ for his church, was born in Rahns, Pa., less than twenty years ago, studied organ with Dr. H. A. Matthews and Edward Shippen Barnes, taking improvisation with the latter. He became organist of Jerusalem Lutheran, Schwenksville, Pa., in April, 1932. He couldn't take no for an answer so he now plays a modern 3-30 instead of an antiquated 2-15, and his choirs have fared equally well, for he has an adult chorus of 25 and a junior choir of 20.

—R. H. SKINNER—

A new contributor to these pages is Richmond H. Skinner of the Methuen Organ Co. He was born in Boston and after three years study in the famous M.I.T. went to the California Institute of Technology, graduating in 1923. One year was spent as designer of power plants for Stone & Webster Inc.; for two years he was in charge of all inspection on the \$56,000,000 Conowingo Dam in Maryland; he also served as consulting engineer for Vaughan Engineers of Boston, and appraisal engineer in law-suits for the N. Y. Tel. & Tel. For the last six months of the War he was field artillery officer. And speaking of War brings us down to the organ business and places him as owner and manager of the Methuen Organ Co. after a 15-year apprenticeship as private student of organ building under his distinguished father, Ernest M. Skinner, with a period of activity as salesman and finisher for W. W. Laws. His present activities with the M.O.C. have occupied his time for the past three years. Readers will recognize some chips from the old block in his article in these pages.

## RECITAL PROGRAMS

By RAY C. HUSSELMAN

It looks as if all the arguments over the various types of programs have gone for naught. Have the recital organists learned anything? I'm afraid they haven't. Let me tell you what happened to us. A certain recitalist has been making a tour of these parts, pushed by the Guild. He had been properly ballyhooed. The programs were in the papers. The recital was free.

And what do you think the young man played? There were 10 numbers—8 of which were French and the other two Bach! Not a single colorful, melodious number. No quiet, restful moments. Nothing with any emotional content.

How many people came? Just one hundred.

Now a refreshing contrast to all this is the series of free organ recitals at Stambaugh Auditorium, Youngstown, played by Mr. Thomas H. Webber. This is Mr. Webber's second season. Jan. 21st he played his 8th recital (5 last year—3 so far this year) and had 2400 people present. The attendance has ranged from 1200 to 2400.

The secret? There is no secret. You have the same chance. A beautiful auditorium, a gorgeous organ, Mr. Webber's poetic playing, with much color, and his willingness to include numbers that the ordinary man and his wife can enjoy.

Maybe we should quit using our heads so much and get a little more heart into it. I don't mean sentiment, either. Ordinary people listen with their hearts, not their heads; a thing either moves them or it doesn't move them. They can't hope to analyze an organ composition, and they don't care. A 4th finger in the wrong place, which distresses you, means nothing to them. They just like it or they don't like it.

On all of Mr. Webber's programs he has always included Bach, or Widor, or Vierne, and he always has an American composer represented. Is he right? The biggest argument is that these programs started from scratch and in less than two seasons the audiences have been built up to over 2000. And they can't all be wrong.

—ALBAN W. COOPER—

of East Hartford, Conn., has been appointed to conduct evening high-school classes; he has been giving illustrated lectures recently on South Africa where he lived for several years.



## Service Selections

...Dr. William C. CARL  
 ...First Presbyterian, New York  
 ...*Holy Week Services*  
 \*Tchaikowsky, Andante Pathetique  
 b. Spirit of God, Neidlinger  
 \*Guilmant, Lamentation  
 s. Come unto Him, Handel  
 \*Bach, O Sacred Head  
 t. There is a green hill, Gounod  
 \*Wagner, Parsifal Prelude  
 a. He was despised, Handel  
 Services held at 5:15.  
 ...Dr. Clarence DICKINSON  
 ...\*Brick Presbyterian, New York  
 ...*February Services*  
 \*Rameau, Maestoso  
 Lord shall comfort Zion, Lutkin  
 My Master hath a garden, Thiman  
 Wesley, Choral Song  
 \*\*Karg-Elert, Now thank we all  
 Prayer of Thanksgiving, Kremser  
 j. Lost Chord, Sullivan  
 I think when I read, West  
 Heavens resound, Beethoven

The above evening services was for the centennial of the American Female Guardian Society and Home for the Friendless.

\*James, Meditation  
 O Israel how great, Dickinson  
 Salvation joyful sound, Babcock  
 Webbe, Fantasia  
 \*\*Bossi, Hour of Consecration  
 O come let us worship, Himmel  
 Bow down Thine ear, trad. Hebrew  
 Silence in heaven, Holst  
 Jesus kneel beside me, Baring  
 Strauss, Revery  
 \*Bubeck, Fantasia  
 Father Omnipotent, Col.-Taylor  
 Sharon shall be a fold, Clokey  
 Mendelssohn, Son. 4: Finale  
 ...*A Complete Morning Service*  
 Handel, Concerto 5  
 Worthy is the Lamb, Handel  
 Doxology; sentences; invocation;  
 confession; Lord's Prayer; Psalter;  
 Gloria Patri; Scripture; hymn;  
 prayer; announcements.  
 off., Now our morning hymn, trad.  
 Hymn; sermon; hymn; benediction.  
 Choral Amen, Bach  
 Sweelinck, Fantasia  
 ...Dr. Ray HASTINGS  
 ...Temple Baptist, Los Angeles  
 ...*22nd Anniversary Services*  
 Handel, Break Forth  
 Handel, He Shall Feed his Flock  
 t. Lord is my Light, Allitsen  
 a. I heard the voice, Rathbun  
 Harken unto me, Stevenson  
 Schubert, Rosamunde Melody

\*\*Wagner, Lohengrin excerpt  
 Saint-Saens, Swan  
 Toselli, Serenade  
 Puccini, Humming Chorus  
 Sullivan, Lost Chord  
 Hear us Lord, Mendelssohn  
 Heavens are declaring, Beethoven  
 Franck, Three-fold Amen

...Hamlin HUNT  
 ...Plymouth Church, Minneapolis  
 ...*Mendelssohn Musicale*  
 o. Sonata 1  
 c. Be not afraid  
 a. But the Lord is mindful  
 s. Hear ye Israel  
 c. He watching over Israel  
 b. O God have mercy  
 c. 42nd Psalm

...Dr. Carl McKINLEY  
 ...Old South Church, Boston  
 ...*A Complete Morning Service*  
 Vierne, Prelude; Epitaph; Idylle.  
 Hymn, invocation, Lord's Prayer.  
 Pharisee and Publican, Schutz  
 Responsive reading, Gloria, Scripture, call to prayer (3 sentences with choral response), prayer.

Lord of our life, Whitehead  
 Announcements, offering, doxology,  
 sermon, prayer, hymn, benediction,  
 choral amen.  
 Vierne, Carillon

...Ernest MITCHELL  
 ...Grace Church, New York  
 ...*Russian Musicale*  
 Tchaikowsky, Andante Cantabile  
 Divine Praise, Bortniansky  
 Come O blessed Lord, Tchaikowsky  
 Cherubim Hymn, Rachmaninoff  
 b. Pilgrim's Song, Tchaikowsky  
 Legend, Tchaikowsky  
 Gladsome Radiance, Gretchaninoff  
 Cherubim Hymn, Gretchaninoff  
 Rachmaninoff, Prelude Csm  
 ...Raymond NOLD, Dir.

...Geo. W. WESTERFIELD, Org.  
 ...St. Mary the Virgin, New York  
 ...*February Choral Music*  
 Missa il bianco, Bernardi-ja  
 Tota pulchra es, Bruckner-ja  
 Missa Solennelle, Gounod-j  
 Insanae et vanae, Haydn-hn  
 Mag.-Nunc Dim., Tone 6 with Faux-  
 Bourdons, Tomkins-hn

## Religious Services

Devoted to the New Type of Spiritual Services Founded on  
 Biblical and Other Inspired Writings

### "SERVICE OF PSALMS"

o. Saint-Saens, Psalm 150 ( in 3 parts, Scriptural quotations).  
 Processional; call to worship; invocation; general thanksgiving; Lord's  
 Prayer.  
 "Henceforth when ye hear" (Psalm 95), Mendelssohn. Litany.  
 off. "Waters of Babylon" (Psalm 94), Philip James. Hymn.  
 Reubke's 94th Psalm Sonata.  
 "Lord how long" (Psalm 13), Mendelssohn.  
 Prayer; recessional; benediction.  
 Harold Vincent Milligan and Dr. Harry Emerson Fosdick, Riverside  
 Church, New York.

### BELL THEMES

Vierne, Westminster Carillon;  
 Purcell-h, Bell Prelude.  
 Choral call to worship: "All beautiful the march," new Presbyterian hymnal.  
 Congregational hymn; invocation.  
 Poetry: What Say the Bells.  
 "Nos Galan," trad. Welsh-co;  
 "Bell Carol," trad. French-co;  
 "Tis the time for mirth," Saboly-h. Scripture reading.  
 Poetry: They are a Voice of the Past.  
 "Song of the Angels," Dickinson-h;  
 "Noel," Rootham-as;  
 "Bell Carol," Ketting (ms.) Prayer.  
 off. Edmundson-j, Bells Through the Trees.  
 Poetry: Then Pealed the Bells.  
 "List to the Lark," Dickinson-h;  
 "All Bells in Paradise," -co;  
 "Ring out wild bells," Gounod-o. Hymn; sermon; benediction.  
 "Break new year on glad eyes," Calkin (Presb. hymnal).  
 Donald D. Ketting, M.S.M., and Rev. Raymond C. Walker, Market  
 Square Presbyterian, Harrisburg, Pa. The Oxford-Fischer numbers are  
 from the Oxford Book of Carols.



Messe Solennelle, Franck-b  
Miserere mei, Martini-g  
Mag.-Nunc Dim., Byrd  
Kronungs-Messe, Mozart-jb  
Lauda anima mea, Caldara-ja  
Panis angelicus, Paladilhe-jh  
Tantum ergo, Liszt (Kahnt)  
Ave Verum, Dumont-xe  
Deus noster refugium, Bernier-xe  
m. Mag.-Nunc Dim., Lloyd-as

As usual, Mr. Nold indicates the publishers of each work, which we translate into our usual abbreviations. Unfortunately, abbreviations annoy a few of our readers, but they are as valuable and as necessary in these pages, if we are to give the added information, as technical signs and abbreviations are in all sciences. Mathematics, for example, even in simplest form, would be a tedious process indeed if abbreviations were excluded.

...James Christian PFOHL  
...Place not named  
...*Vesper Concert*  
Bizet, Agnus Dei  
Sanctus (St. Cecilia), Gounod  
Lamb of God, Gregor  
Lamb of God, Crueger  
Gallia, Gounod

This was given twice during February. "The main event of the Moravian Easter celebration will be the sunrise service at which the church band of 350 plays ancient chorales of this famous and first of all Protestant churches."

...Charles A. REBSTOCK  
...\*Convenant Presb., Cleveland  
...*A Complete Morning Service*  
Elgar, Sonata 1, excerpts  
Cloister prayer, choral amen, processional hymn, call to worship, prayer of general confession, assurance of pardon, Lord's Prayer, Gloria Patri.  
Pilgrim's Chorus, Wagner  
Scripture, prayer, choral resp.  
Fierce the wild billow, Noble  
Offering, Doxology, prayer, amen, hymn, supplication, sermon, prayer, choral amen, hymn, benediction, choral amen.

Gigout, Grand Choeur Dialogue  
Bartlett, Toccata E  
...*A Complete Evening Service*  
Franck, Cantabile  
Cloister prayer, choral amen, processional, call to worship, invocation, Lord's Prayer.  
Franck, Chorale Bm  
Franck, Allegretto (Violin Son.)  
Franck, Andantino  
O Lord Most Holy, Franck  
Offering, choral response, prayer, choral amen.  
Franck, Grand Piece Sym.  
Beatitude selections, Franck  
Benediction, Dresden Amen, reces-

sional, cloister prayer, choral amen.  
Franck, Chorale Am

Readers will note these very unusual orders of service, especially the evening service which in this instance was largely a ministry of the organ.

...Morris W. WATKINS  
...Church of Savior, Brooklyn  
...*March Services*  
\*Vierne, 3: Adagio

God Who Madest earth, Bach  
Surely He hath borne, Handel  
O Lord our Governor, Young  
Sanctus, Palestrina  
\*Mulet, Chant Funebre  
My soul awake, Bach  
Grieve not the Holy Spirit, Noble  
Benedictus es Domine, Hall  
\*Bach, Prelude and Fugue Am  
Come Holy Sun, Bach  
As the hart desireth, Palestrina  
Hora novissima tempora, Parker  
\*Mulet, Procession  
Ride on in majesty, Candlyn  
Blessed is He, Voris  
My King rode in, Baumgartner  
\*Kuhnau, O Sacred Head  
O Sacred Head, Bach  
Then came Jesus, Maunder  
Darkness covered earth, Palestrina  
He was crucified, Bach

It will be noticed that Mr. Watkins uses a Bach chorale at the opening of each service; chorus of 19—7-3-5-4.

...Dr. Alfred WHITEHEAD  
...The Cathedral, Montreal  
\*Lord for Thy mercies, Farrant  
O Lord increase my faith, Gibbons  
s. My spirit was in heaviness, Bach  
Rheinberger, Son.Fm: 1st mvt.  
As torrents in summer, Elgar  
Judge me O God, Mendelssohn  
s. My heart ever faithful, Bach  
Let all mortal flesh, Bairstow  
O Lord support us, Whitehead  
Glory and honor, Charles Wood  
Boellmann's Suite Gothique  
\*Let my prayer come up, Purcell  
Deck thyself my soul, Bach  
The turf shall be, Bach  
When life begins to fail, Bach  
Widor, 2: Andante  
Faithful Cross, Wood  
And they bring Him, Wood  
Bend thy Boughs, Wood  
Bach, Toccata Dm  
I sing of love unknown, Whitehead  
The Lord's Prayer, Arensky  
O bless the Lord, Tschernokoff  
Mendelssohn, Son. 6: Variations  
\*Let all the world, Thiman  
Holy blessed Trinity, Tchaikowsky  
O how glorious, Willan  
Gray, Choralpreludes:  
Abridge; St. Mary; Ros Rhos  
Gray, Abridge Choralprelude  
Farrar, St. Mary Choralprelude  
Williams, Rhosymedre Choralprelude

Magnificat, Whitehead  
Lift up your voices, Whitehead  
Rheinberger, Son. Df: Int.-Fugue  
Father all Holy, Wood  
How lovely is Thy, Brahms

The first program was given by the Cathedral choir of 40 voices, Graham George, guest organist; the second by Berkeley E. Chadwick's choir of the American Presbyterian, 26 voices, Marvin Korinke, guest organist; the third, by the Cathedral Singers, 100 voices, Dr. Whitehead conductor, J. E. F. Martin, guest organist. Programs were given Saturdays at 4:00, supported financially by silver offering.



## Musicales

...Wm. Ripley DORR  
...Auditorium, Long Beach, Calif.  
...*St. Luke's Choristers Concert*  
Emitte spiritum, Schuetky  
Ave Maris Stella, Grieg  
Praise the Lord, Rachmaninoff  
Father of Mercies, Waddington  
Les Anges, ar. Fr. Finn  
Three Kings, ar. Romeu  
Sleeps Judea Fair, Mackinnon  
On a winter's night, Mackinnon  
Christmas Carol, Broeckx  
In Dulci Jubilo, ar. Mansfield  
Alleluia Haec Dies, Finn  
Goslings, Bridge  
Wiegenlied, Brahms  
Wassail Song, Williams  
Walk together, ar. Johnson

"We made local history by being the first local choir to pay rent for the magnificent new Auditorium and give a paid-admission concert. We cleared enough to pay our expenses of taking the whole organization to our summer camp." The choir numbers 65 boys and men.

...Ferdinand DUNKLEY  
...Presb. Church, New Orleans  
...*Treble Clef Club Concert*  
Chanson of Bells, Donovan  
How beautiful is night, Noss  
Snow Fairies, Forsyth  
Saturday Sailing, Mead  
Afterglow, Debussy, ar. Taylor  
Tomorrow, Strauss, ar. Kramer  
Vienna Woods Tales, Strauss

The Club numbers 25 women. Mr. Dunkley also directed the following unaccompanied Bach chorales of the Bach Society's Feb. 7 concert of instrumental and vocal music:  
"God my King"  
"Who Like Thee"  
"O God of Life"

...Ralph A. HARRIS  
 ...St. Paul's Brooklyn  
 ...*Annual Concert*  
 Praise the Lord, Christiansen  
 Exaltabo Te Domine, Palestrina  
 Bless the Lord, Ivanov  
 I will extol Thee, Costa  
 Nobody knows, Negro spir.  
 Here yet awhile, Bach  
 Ave Verum, Byrd  
 Gallia, Gounod  
 Morning, Speaks  
 Play Gypsies, Kalman  
 Night Song, Clokey  
 Policeman's Chorus, Sullivan  
 Sweethearts, Herbert  
 Spirit Flower, Campbell  
 Bridal Chorus, Cowen

"As the hour for the concert arrived one heard the distant phrases of Wesley's 'Lead me Lord' and as the curtain opened, the crescendo grew and the prelude closed with an amen. Two choristers furnished the organ and piano accompaniment for Bach's 'Here yet awhile.' This was the choir's tenth anniversary concert."—G.L.D.

...A. Leslie JACOBS  
 ...Worcester, Mass.  
 ...*Jubilee Program*  
 Lo God is here, Mueller  
 O Holy Father, Palestrina  
 Bless the Lord, Ivanov  
 Father most Holy, Christiansen  
 Jesus Friend of sinners, Grieg  
 Lo a Voice, Bortniansky  
 Send forth Thy spirit, Schuetky  
 Break forth O Beauteous, Bach  
 In mirth and gladness, Niedt  
 Holly and Ivy, Boughton  
 Beautiful Savior, Christiansen  
 Joyous Christmas Song, Gevaert  
 Song of Mary, Fischer  
 Shepherd's Story, Dickinson

This concert was repeated in the Salvation Army Chapel. The following program was given Feb. 26, place not named:

Invocation, Mueller  
 If thou but suffer, Bach  
 Create in me, Brahms  
 Grant unto us, Brahms  
 Glory be to God, Rachmaninoff  
 We praise Thee, Schvedof  
 Credo, Gretchaninoff  
 Bless the Lord, Ivanov  
 Shepherds' Story, Dickinson  
 All in an April evening, Roberton  
 Go to dark Gethsemane, Noble  
 Praise to our God, Vulpius  
 Father most holy, Christiansen  
 Spring bursts today, Thompson  
 Praise the living God, Mueller

#### —WAITING LIST—

Illinois Wesleyan University's organ department under the direction of Frank B. Jordan now has a waiting-list of prospective students.

## Critique

...DR. COURBOIN...

By RALPH W. DOWNES

Dr. Charles M. Courboin's program as guest organist at Princeton University Chapel Feb. 11th was admirably solid and delighted the small but enthusiastic audience.

Opening with the Variations and final Andante of Mendelssohn's Sixth Sonata, Dr. Courboin displayed at once his own splendid musicianship and the somewhat startling resources of the Princeton organ. The Andante was played with just that touch of sanctimonious mellifluity which sets off Mendelssohn perfectly.

The Bach choral preludes which followed were given characteristic treatment: Through Adam's Fall Debased was evidently intended, by the performer, to give a realistic impression of the sinister import of the words—the advent of death, brought about by the fall of Adam. The effect was bizarre but highly appropriate, the registration consisting of quiet manual foundation tones and prominent mutations, with 16' and 32' Pedal Fagottos for the falling 7th figure. Christ Lay in the Arms of Death was treated more conventionally.

An unusually brilliant performance of Bach's A-minor Prelude and Fugue followed. Dr. Courboin treated it as a virtuoso piece, and although he played the Prelude softly, obtained the utmost piquancy and forcefulness of effect in the Fugue, by the use of upper-work and a staccatissimo touch. The fugal entries were well defined by being brought out on separate manuals. The final section and cadenza were treated with an appropriate crescendo culminating in a terrific climax for the last three chords. (Did Dr. Courboin play these an octave higher? No matter, the effect was magnificent.)

Franck's Cantabile bespoke, undoubtedly, a certain nostalgia: its performance made analysis impossible, one revelled in Franck's beautiful polyphony, exquisitely coloured by the performer's highly individual interpretation.

Edwin Grasse's Serenade furnished a suitable contrast of style. The Largo of Saint-Saens' 3rd Symphony, transcribed by Dr. Courboin, was slightly less fortunate (readers will recall the recent broadcast of this characteristically prolix Symphony by the New York Philharmonic) although the actual transcription was admirable.

A rather fitful and "original" in-

terpretation of Bach's somewhat overrated Toccata and Fugue in D-minor brought the program to a satisfactory conclusion.

Dr. Courboin is a musician of superb quality: with him, the musical and the subjective seem to come first and the instrument second. His amazing facility is completely overshadowed by the beauty and originality of his musical conceptions. Perhaps he owes something in this regard to the Germanic element in his racial ancestry: in any case, he can treat us to a sumptuous musical repast unexcelled by the fare of his most brilliant contemporaries.

...VIRGIL FOX...

On page 140 of March T.A.O. we gave the program of Mr. Virgil Fox's New York debut, in the Wanamaker Auditorium, March 14. It is doubtful if the like of such a recital was ever before played in New York, unless it was done by Mr. Pietro Yon at the same age when he first came here; for Mr. Fox, but 21 years old, played a stiff program with unprecedented success for so young a man. If a boy of 21 could play with the artistry of a master of 51, there would be something radically wrong with the organ.

However, lest anyone misunderstand this to indicate that he has many or serious defects, let us briefly say that the only deficiencies were too much nicety in the Bach Passacaglia and not enough breadth, not enough crispness in the staccato of Schumann's Canon, a slight tendency to favor flutes for too frequent solo use, and, as one of the great masters pointed out who sat with me through the recital, too persistent use of 16' Pedal tones in Fugues—which, rightly to his taste, do not help a fugue very much. That certainly is a small list of complaints.

A new day is dawning for the organ world. Mr. Fox is one of its most startling evidences. He's really but a young conservatory graduate, yet he plays with an artistic freedom that is as astonishing as it is delightful. Poise, that indefinable something, will be his in another two decades. When he attains that, he will indeed be a record-breaker. In fact he already is.

I hope such severe pieces as the Dupre Nativity and that intolerably meaningless B-flat Finale of Franck will not be thrust upon a defenseless mixed audience where organists do not predominate. But when he plays a Brahms choralprelude, or the Bach Wedge Fugue, or the Clokey Kettle, or the Weagley Poeme, we have a

real feast of artistic portrayal. He knows how to put such things over.

His registration is remarkable. On a large rocking-tablet console he was constantly looking for, finding, and using anything and everything he wanted; in that regard his recital was a masterpiece. He realizes what the organists of a decade ago—and many of them even yet—never gave thought to, namely that the organ to be at its best must be as free in its registrational changes as the orchestra is in its orchestration. And that's too difficult for most of us to attempt, so we don't. A few contrasts, a change here and there when convenient, and that's registration. Not so with Mr. Fox. He would be the right young man to dedicate a large new organ; he would show the proud owners every beauty it possessed. That's exactly what every organist should do. Pushing pistons and playing in lump ensembles is ruinous.

As for style, he has lots of it. And it's true to art too. He feels his music. He's living grandly nowadays and thoroughly enjoying it. No funeral processions around him anywhere. He doesn't even know that the organ is a dignified, musty old religious job. He thinks the thing is musical. He thinks it's colorful, lively, vivacious, rhythmic. And it certainly is when he gets at it.

Of course he plays everything from memory, and makes no blunders about it. He works his registration right along in with the notes; that makes it doubly difficult, and doubly delightful. He feels the native richness of the modern organ and shows it to his audience; and everybody enjoys it.



MR. VIRGIL FOX

He was born near Princeton, Illinois. He was the salutatorian of his highschool class. In 1929 he won unanimously the National Federation of Music Clubs' Biennial Contest in Boston, when Harold Gleason, Wallace Goodrich, and William E. Zeuch appraised him in these and other flattering phrases: "very promising . . . very dramatic and exciting performance." In May 1932 after but one year in Peabody Conservatory, Baltimore, studying organ with Louis Robert, head of Peabody's organ faculty, he won the only Artist's Diploma given that year (the Conservatory has given only 14 in organ since it was founded) and that was the first time in Peabody's history when a one-year student won the Diploma; during the year he had given five recitals from memory. He finished the year with 18 examina-

tions and won the highest grade among all graduates.

Graduating from Peabody he went to Europe for a year, studying chiefly with Marcel Dupre, but making the acquaintance of everyone in sight, hearing all the famous French organists in their own churches. Coming back to America he played at the Chicago N.A.O. convention last summer and the reports we received privately (and never published) were all in his favor.

Put Mr. Fox and a mature master behind a screen, and every one of us will tell who's playing. Mr. Fox is not a competitor in the recital field; he is creating his own sphere. But such work as he is now doing would have been impossible a decade ago; organ students couldn't progress so far in so short a time, partly because until very recent years the organ didn't offer the medium. Only the old-style conception of art is possible on an old-style organ. What a handicap many an organist is laboring under, without even knowing it.

So we wouldn't call Mr. Fox a great artist just yet but we hail him loudly as a great organist. He is a very great organist, exactly on the right track in every direction. We who have been earnestly hoping for someone to come along and put a little joy into the organ, a little vivacity, a little youth and freedom, now have our hopes realized. And incidentally if any of us still lament the attentions paid to distinguished foreign visitors, we must find another dirge, for the greatest manager of them all, so far as organists are concerned, Mr. Bernard R. LaBerge, is successfully and energetically managing four native-born American recitalists and two Americans by adoption, exactly on a par with the one lone visitor from abroad whom he brings to us each year.

It's time for rejoicing. And what a genuine chap young Virgil Fox is. He hasn't learned a single trick of haughtiness. Heaven preserve him from it, and he'll do the organ a world of good before he dies. He's a man after Roland Diggle's own heart; after his recital he went to the Follies that evening.—T.S.B.

—ALL HAIL!—

Martha Janice Dunham made her debut in Boulder, Col., Feb. 20, adopting as her official duties in life the job of assisting Prof. Rowland W. Dunham of T.A.O. staff in the proper up-bringing of that charming little "platinum blond," Bobby Scott Dunham, aged three. Hooray for the Four Dunhams.

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## Recital Programs

*This month our recitalists have been sharing only the minimum of credit with the organ builder. Last month a reader thought we were reprimanding him publicly by mentioning the incompleteness of his program-data. We have neither time nor inclination for that; we mention missing data in order to call such oversight to the attention of all contributors to these columns, as we do not have time to write to recitalists for data that should be but is not given on the printed program. We ask those who submit programs of special interest to add the publishers' names.*

- ...Dr. Wm. H. BARNES
- ...First Baptist, Evanston
- \*Mendelssohn's Sonata 2
- Mendelssohn, Nocturne
- Son. 1: Adagio
- Son. 6: Finale
- War March of Priests\*
- \*Bach, St. Ann's Fugue
- Karg-Elert, O Gott du frommer
- Herzlich lieb hab ich
- Legend of Mountain
- Evening Harmonies
- Schumann, Sketch 4\*
- Schubert, Beside the Sea
- Matthews, Toccata
- \*Franck, Chorale E
- Andante (Grand Piece)\*
- Sym. D: Excerpts
- Chorale Am\*
- \*Bach, Toccata and Fugue Dm
- Jesu joy of Man's
- Prelude and Fugue Bf\*
- ...James S. CONSTANTINE
- ...University of Virginia
- Handel's Concerto 10
- Gluck, Happy Spirits Dance
- Bach, Loure, 3rd cello suite
- Air, suite in D
- Gavotte, 2nd violin sonata
- Saint-Saens, Fantasia Ef
- Karg-Elert, Starlight
- Widor, 4: Scherzo
- Faure, Apres un Reve
- Franck, Chorale Am
- ...Dr. Charles M. COURBOIN
- ...Princeton University
- Mendelssohn's Sonata 6
- Bach, In Thee is joy
- Christ lay in bonds of death
- Prelude and Fugue D
- Franck, Cantabile
- Grasse, Serenade
- Saint-Saens, Sym. 3: Largo
- Bach, Toccata and Fugue Dm

- ...Miss Isabel D. FERRIS
- ...Wilson College
- ...Examination-Week Programs
- \*Bach, In Thee is gladness
- Jesu joy of man's
- Dubois, Offertoire\*
- Buxtehude, Fugue C
- \*Maitland, Overture A
- Rogers, Suite: Intermezzo
- Kreisler, Caprice Viennois\*
- Schminke, Festal Postlude
- \*Bach, Fantasia and Fugue Gm
- Schubert, Moment Musical\*
- Bairstow, Evening Song
- \*Mendelssohn's Sonata A
- Kriesler, Liebesfreud
- Nevin, Will o' the Wisp
- Gigout, Grand Choeur Dialogue
- \*Handel, Con. Grosso: Largo
- Mendelssohn, Spinning Song
- Widor, 4: Toccata\*

- \*Dickinson, Berceuse
- Schumann, Sketch Df
- Russell-j, Bells of St. Anne
- Nash, Watersprites
- Vierne, 1: Finale
- \*Guilmant, Son. 3: Mvts. 1 and 2
- Yon-j, Primitive Organ
- Schminke, Marche Russe\*
- \*Matthews, Caprice
- Dvorak, New World Largo
- Thompson, Song of Rest\*
- Tchaikowsky, Humoresque

For most of the programs Miss Ferris used flute and violin as assisting instruments; programs were given at 4:45 and lasted 30 minutes.

- ...Mrs. Kate Elizabeth FOX
- ...Highschool, Morristown, N. J.
- Bach, Toccata and Fugue Dm
- Yon-j, Christmas in Sicily
- Callaerts, Intermezzo
- Russell-j, Bells of St. Anne
- Widor, 6: Allegro
- Handel, Largo

- ...Carroll W. HARTLINE
- ...Trinity Lutheran, Reading, Pa.
- Rachmaninoff, Prelude Csm
- Rubinstein, Kamennoi-Ostrow
- Tchaikowsky, Reed-Pipes Dance
- Bach, 2-part Invention 8\*

- Fugue G
- Widor, 6: Adagio
- Beethoven, Minuet G
- West, Postlude Bf\*
- Wheeldon, Evening Chimes
- Bonnet, Caprice Heroique
- ...Russell Hancock MILES
- ...Wells College
- Bach, Fugue Ef
- Merkel, Son. 6: Adagio
- Rheinberger's Pastoral Sonata
- Karg-Elert, By Babylon's Wave
- Father in Heaven
- Rose Breaks into Bloom
- Berwald, Prelude and Toccata
- Karg-Elert, Harmonies du Soir
- Franck, Chorale Am
- ...Syracuse University
- Elgar, Son. G: 2 mvts.
- Clokey, Canyon Walls
- Karg-Elert, Harmonies du Soir
- Franck, Chorale Am
- Berwald, Prelude and Toccata\*
- Faure, Chant sans Paroles
- Miles' Sonata Cromatica
- ...University of Illinois
- Bach, Toccata and Fugue Dm
- Franck, Pastorale
- Rogers' Sonata Em
- Grieg, Elegiac Melody
- Yon-j, Hymn of Glory

- ...Ernest MITCHELL
- ...Grace Church, New York
- Widor, 7: Moderato
- Tchaikowsky, Andante Cantabile
- Bach, Prelude and Fugue G\*
- Tournemire, Mystic 6: Communion
- Vierne, 2: Scherzo\*
- Barnes, Chanson

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Widor, Toccata  
 ...\*Alfred W. G. PETERSON  
 ...Central Church, Worcester  
 Bach, Fantasia and Fugue Gm  
 Handel, Rinaldo: Air  
 Largo  
 Mozart, Andante Cantabile  
 Bach, In Thee is gladness  
 Widor, 5: Allegro Vivace  
 Noble, Stracathro Prelude  
 Gigout, Scherzo  
 Poldini, Murmuring Brook  
 Dallier, Stella Matutina  
 Electa ut Sol  
 ...James Christian PFOHL  
 ...Univ. of North Carolina  
 Bach's Sonata 1  
 Franck, Cantabile  
 Vierne, 3: Intermezzo  
 Nevin, Love Song  
 Widor, Toccata  
 \*Bach, If thou but suffer  
 Dorian Toccata  
 Batiste, Grand Offertory D  
 Dillon's Medieval Minstrelsy  
 ("A Suite written by Miss Fannie  
 Charles Dillon especially for these  
 recitals.")  
 Korsakov, Bumble-Bee  
 Weber, Oberon Overture  
 ...Brahms Program  
 Adorn Thyself O my Soul  
 Rose Breaks into Bloom  
 Fugue Afm  
 Little Sandman  
 Sapphic Ode  
 Academic Festival Overture  
 o-p. Piano Concerto 2  
 ...North Carolina University  
 Bach, Fugue Ef  
 I Call to Thee  
 In Thee is Joy  
 Clerambault, Prelude  
 Karg-Elert, Ach bleib mit deiner  
 Rheinberger, Vision  
 Dvorak, Humoresque  
 Bach, Prelude and Fugue D  
 ...\*Alexander SCHREINER  
 ...University of California  
 \*Nicolai, Merry Wives Overture  
 Bach, Fantasia and Fugue Gm  
 Kinder-j, Meditation  
 Tchaikowsky, Allegro con Brio  
 Sowerby, Carillon  
 Mulet, Thou art the Rock  
 \*Bach, Prelude and Fugue D  
 Beethoven, Son. A: Largo  
 Rondo  
 Boellman's Suite Gothique  
 Sowerby, Carillon  
 Elgar, Pomp and Circumstance  
 \*Sibelius, Finlandia  
 ...Harold SCHWAB  
 ...New England Conservatory  
 p-p. Saint-Saens, Variations  
 Chopin, 2 Etudes Gf  
 Moussorgsky, Coronation Scene  
 Arensky, Le Reveur; Le Danseur.

o-p. Clokey's Symphonic Piece  
 Converse, Night  
 Demarest, Fantasie

The program included two pianos  
 and organ but indicates the media  
 in only the Saint-Saens and Clokey.  
 Mr. Schwab has been making a  
 specialty of this type of program;  
 he is expert both as pianist and or-  
 ganist.

...Henry F. SEIBERT  
 ...Trinity Lutheran, New York  
 Wagner, Parsifal Prelude  
 Mendelssohn, Son. 1: Allegro  
 Wheelodon, Minster Bells  
 Franck, Chorale Am  
 Bossi, Ave Maria 2  
 Bach, Now Rejoice Dear Christians  
 Handel, Largo  
 Yon-j, Pedal Study 2

...Leslie P. SPELMAN  
 ...Elon College  
 Marcelle, Psalm 19  
 Pachelbel, Good News from Heaven  
 Couperin, Soeur Monique  
 Guilman, Son. 1: Finale  
 Schumann, Sketch C  
 Nevin, Will o' the Wisp  
 Bonnet, Romance sans Paroles  
 Rhapsodie Catalane

...Parvin TITUS  
 ...Christ Church, Cincinnati  
 \*Wesley, Largo  
 Mendelssohn, Prelude Dm  
 Debussy, In a Boat  
 Karg-Elert, Legend of Mountain  
 McKinley-j, Cantilena  
 Gigout, Grand Choeur Dialogue  
 \*Wolstenholme, Minuet and Trio  
 Howells, Psalm Prelude, Op. 32-2  
 Mendelssohn, Confidence  
 Spinning Song  
 Dethier-j- Pastoral Scene  
 Bossi, Hour of Gladness

...Cornelius VAN REES  
 ...Baptist Temple, Brooklyn  
 Handel, Con. 10: Aria; Allegro.  
 Guilman, Son. 5: Scherzo  
 Bizet, Carmen Phantasie\*  
 Dethier-j, The Brook\*  
 Shure-j, Sea of Galilee  
 Korsakov, Bumble-Bee  
 Van Rees, Song of Gratitude\*  
 Elgar, Pomp and Circumstance\*  
 Audience of almost 1000.

...\*Herbert Ralph WARD  
 ...St. Paul's Chapel, New York  
 \*Kreckel-j, Angelus  
 Zelenski, Prelude Pastoral  
 Mulet, Nave of a Cathedral  
 Felton, Gavot  
 Bach, Prelude Bm  
 \*Guilman, Son. 7: Dreams  
 Chadwick, In Tadaussac Church  
 Rheinberger, Fant. Son.:  
 Grave; Allegro.  
 Debussy, Petit Berger  
 Widor, 2: Finale  
 \*Borowski-j, Son. 1: Mvt. 1  
 Dvorak, New World Largo  
 Schubert, Wanderer Motive  
 Bach, Toccata and Fugue Dm  
 \*Shure-j, Garden of Gethsemane  
 Bach, My Jesus what dread agony  
 Come gentle death  
 My inmost heart doth yearn  
 Overton, Introspection  
 Wagner, Holy Grail March

—1500—

According to a double-column head-  
 ing in the local newspaper 1500  
 persons "braved the storm" to hear  
 Thomas H. Webber's Feb. 25th re-  
 cital in Stambaugh Auditorium,  
 Youngstown, Ohio. Authorities dif-  
 fered on the fair weather audience  
 for Mr. Webber's January recital,  
 the low estimate making it 2200  
 and the high 2400. According to  
 Ray Husselman, "Right in the  
 middle of the worst blizzard the  
 Cleveland Orchestra came for a re-  
 turn engagement and there were  
 only 700 people there, at prices  
 which started at 50c, with \$1.00 top.  
 That was Feb. 23. Two days later,  
 in the same blizzard, came Mr.  
 Webber's recital and drew 1500. He  
 played two of Garth Edmundson's  
 works and the audience liked them.  
 Mr. Edmundson was in the audi-  
 ence and took a bow. Prior to this  
 introduction he was not known to  
 Youngstown."

—ERNEST A. GILBERT—  
 of Pompton Lakes, N. J., died  
 March 4 by his own hand; he was  
 formerly organist of the local Re-  
 formed Church.

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## —WANAMAKER ORGAN—

Our Frontispiece, page 162, shows the console upon which many famous European organists have made their American debuts and many Americans their New York debuts. Among the distinguished Europeans to appear were Bossi, Dupre, Hollins, Ramin, Vierne, etc. And among the latest Americans to make his New York debut here was the youthful Virgil Fox.

The first recital was played on this organ Nov. 18, 1921, by Marcel Dupre. The instrument was built in the Philadelphia store, as told by Dr. Alexander Russell:

"When the decision was made to rebuild the Auditorium Organ in the New York store in the spring of 1919, it was found that no promise of delivery could be made by any of the wellknown organ builders of this country. In spite of the fact that the Wanamaker organ shop, like all organ shops, had been depleted of its forces by the great War, we decided to build this new instrument ourselves."

The console contains many novelties, but as they have already been fully described in these pages we will not repeat. However, a brief layout of the organ is:

Left-jamb of rocking-tablets: top row, Echo and String couplers and the various manual unison-offs; second row, String and Echo Organs; third row, Swell; bottom row, Pedal.

Right-jamb: top row, percussions and crescendo-couplers; second row, Solo; third row, Great; bottom row, Choir. The ordinary couplers are in the usual position over the top manual, in the form of rocking-tablets.

Color is used not to indicate tone families but divisions of the organ:

Pedal, black; Great, white; Swell, blue; Choir, green; Solo, light purple; Echo, amber; String, deep purple. Thus, the Swell to Great coupler, a rocking-tablet, would have its upper half blue and its lower half white.

This great instrument, as perhaps many readers already understand, is in reality a Wanamaker gift to the organ profession. In what other city or in what other hall will an organist find such a concert organ open to him for an occasional recital without cost? Dr. Alexander Russell, appointed concert organist and director of concerts for the Wanamaker Stores in 1910, has been exceedingly generous in permitting the use of the instrument by innumerable other members of

the profession, setting an example of professional generosity unequalled anywhere else in the organ world. The original Auditorium organ was a 4m Austin.



...Hugh McAMIS  
...Moller Residence, Delray Beach

\*Handel, Largo

Widor, 4: Andante; Finale

Palmgren, Rococo

Martini, Gavotte

Russell-j, Bells of St. Anne

McAmis, Dreams

Wagner, Lohengrin selections

\*Marcello, Psalm 19

Haydn, Air and Variations

Bach, Prelude and Fugue Em

Debussy, St. Qt.: Andante

Clokey, Canyon Walls

Dvorak, New World Largo

Widor, Toccata

\*Handel, Alcina Overture

Schubert, Ave Maria

C. P. E. Bach, Minuet

Franck, Piece Heroique

Puccini, Butterfly Finale

McAmis, Dreams

Bonnet, Rhapsodie Catalane

"Dr. Moller's organ has a second set of shutters which allow the tone to go out into the garden where the audience sits when the weather is favorable. The recitals were well advertised so that there was a large gathering from Palm Beach, Miami, and neighboring cities."

...Thomas H. WEBBER

...Stambaugh Audit., Youngstown

...Nov. 5

Weitz 'symphony'

Thompson, American Soldier Elegy

Mendelssohn, Wings of Song

Dethier-j, Scherzo

Wagner, Evening Star Song

Gigout, Grand Choeur Dialogue

...Dec. 19

Bach, Break Forth O Beauteous

Fry, Siciliano

Widor, 6: Allegro

Yon, Christmas Evening

Dupre, Noel Variations

Harker, March of Magi

Debussy, Blessed Damsel Prelude

Dethier-j, Christmas

...Jan. 21

Bach, Prelude and Fugue G

Martini, Gavotte

Dvorak, New World Largo

Bonnet, Concert Variations

Russell-j, Bells of St. Anne

Tchaikowsky, Marche Slav

...Feb. 24

Bach, Gavotte Bm

Thomas, Mignon Overture

Franck, Chorale Bm

Trad., Londonderry Air

Edmundson-j, Medieval Toccata

Widor, 6: Intermezzo

Edmundson-j, Through the Trees  
Sibelius, Finlandia

...April 8, 1934, 3:30

Jennings, Prel.-Sarabande-Fugue

Schubert, Ave Maria

Widor, 5: Allegro

Edmundson's 'symphony' 1

Korsakov, Sheherezade

Weaver-j, Squirrel

Massenet, Phedre Overture

"Edmundson's First 'symphony' is still in mss. It is a work of real worth, a stunning organ number. The second movement is very beautiful and the third quite showy—fine recital stuff for any audience. I am strong for the playing of works by Americans if they have something to say and I think if we will take the trouble we will find there are a great many good things that are being neglected."



## —WEINRICH COURSE—

Again Carl Weinrich will give a master-class at New York University, New York City, during July. There will be three two-hour sessions each week, part of which will deal with repertoire of all periods and the problems of interpretation. During the course Mr. Weinrich will give four recitals bearing on the repertoire of the classes. Private instruction will be provided for each member, for the members themselves will be frequently called upon to play the works dealt with. Thus the organ profession is adopting the device that has, above everything else, been responsible for the artistic success of singers, namely the annual course of intensive coaching under a master. Without it even the best artist slowly deteriorates.

## —KILGEN NOTES—

New York: St. Anthony's R.C. in the Bronx has ordered a 2-27 Kilgen for its parish hall, to be divided on either side of the stage, for April installation.

Fort Wayne, Ind.: St. Mary's R.C. has contracted for a 3-55 to the specifications of Dr. Charles M. Courboin, for June installation; manual organs are entirely straight. It will be installed behind grille and pipe-work case in the rear gallery, and will have a stop-tongue console; the entire organ will be expressive, in three chambers.

## —ATLANTA A.G.O.—

Bach's festival "Magnificat" was given by Miss Eda Bartholomew and a choir of 12 in St. Mark's; the performance is scheduled for repetition.



APPLETON, WIS.  
LAWRENCE CONSERVATORY  
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Organist, LaVahn Maesch  
Dedicated March 21, 1934  
Recitalist, Palmer Christian  
V-43. R-47. S-51. B-8. P-3051.  
PEDAL 6": V-4. R-4. S-12.  
32 Resultant  
16 DIAPASON 44  
Diapason (G)  
DULCIANA 44 32m  
BOURDON 44  
Bourdon (S)  
8 Diapason  
Bourdon  
Bourdon (S)  
16 TROMBONE 44mr  
Scale 10; wind 15".  
Waldhorn (S)  
8 Trombone 5½"

GREAT 6": V-11. R-13. S-11.  
EXPRESSIVE  
16 DIAPASON 34 40t 61m  
8 DIAPASON-1 40 61m  
DIAPASON-2 43 61m  
HARMONIC FLUTE 61m  
GEMSHORN 61m  
4 OCTAVE 53 61t  
HARM. FLUTE 3" 61t  
2 2/3 TWELFTH 64 61t  
2 FIFTEENTH 67 61t  
III MIXTURE 183t  
17-19-22  
8 TROMBA 61mr  
SWELL 6": V-13. R-15. S-13.  
16 BOURDON 73sw  
8 DIAPASON 73wm  
GEDECKT 73swm  
SALICIONAL 56 73m  
VOIX CELESTE 55 73m  
4 PRINCIPAL 56 73t

2 FL. TRAVERSO 73wm  
III FLAUTINO 69 61t  
MIXTURE 159  
15-19-22  
16 WALDHORN 6 73mr  
8 CORNOPEAN 5 73mr  
OBOE 3¼ 73mr  
VOX HUMANA 1¼ 61mr  
Tremulant  
CHOIR 6": V-8. R-8. S-8.  
8 GEIGENPRIN. 46 73m  
DULCIANA 55 73m  
CONCERT FLUTE 73wm  
FLAUTO DOLCE 47 73m  
FL. CELESTE 59 tc 61m  
4 FLAUTO D'AMORE 73  
2 2/3 NASARD 71 61m  
8 CLARINET 1¼ 73mr  
Tremulant  
SOLO 7½": V-7. R-7. S-7.  
8 GROSSFLOETE 73  
GAMBA 55 73m  
G. CELESTE 56 73m  
4 HOHLPFEIFE 73wm  
8 TUBA MIRABILIS 73mr  
Scale 6½; wind 15".  
FRENCH HORN 73mr  
Scale 6½; wind 15".  
ENGLISH HORN 4 73mr  
Tremulant  
Couplers 33.  
Combons 38.  
Crescendos 5: G-C. S. C. Solo.

Reg.

Mr. Maesch invited Mr. Palmer Christian as his guest-recitalist for the dedicatory program, as published on March page 140, and the next evening Mr. Maesch played the following recital:

Franck, Piece Heroique  
Bonnet, Intermezzo  
Bach, Passacaglia  
Stoughton's In Fairyland  
Gaul-j, Wind and Grass  
Schumann, Canon Bm  
Dupre, Souvenir  
Dethier-j, The Brook

Three days later Bach's "St. Matthew" was given to complete the dedication festival.



—ST. LOUIS—

Dr. Carroll Smith has purchased a 2-24 Kilgen for his new residence in the beautiful University Hills district. Pipe-work will be housed in the basement with tone-openings through grilles in the panels of the living-room; the console will be located in the adjoining sun-room. Though Mrs. Smith is studying organ, the new Kilgen dual-control player will be installed, to play records by artists like Dr. Charles M. Courboin, Dr. Edward Eigenschenk, etc., who have recorded for Kilgen. A series of musicales with guest organists is planned.

# Palmer Christian

## in Philadelphia

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"each voice in the Fugue being *distinctly brought out*"

"a program that for variety and *interest* might be termed ideal"

—PHILADELPHIA PUBLIC LEDGER

"brilliant technique and fine musicianship"

"repeated and sustained applause from his audience"

"masterly management of voices in fugal construction"

"unerring sense of proportion in building toward climaxes"

"so successful that sponsors will undoubtedly give another"

—PHILADELPHIA EVENING BULLETIN

**All these notices were published about the same recital in Philadelphia's three leading newspapers on the same day.**

Management: BERNARD R. LABERGE, 2 W. 46th St., New York  
Personal Address: University of Michigan, Ann Arbor, Mich.



#### —A.G.O. SERVICES—

The fourth service, representing music of the Eastern Orthodox Church, was given by the Greek Byzantine Vocal Ensemble of five men who sat around a table in the manner of the English Singers, on a stage decorated with candles, ikons, pictures, etc. "This music antedates the Christian era and is based on early Greek modes; half-tones, third-tones, and quarter-tones are used. The program included music of various periods from traditional melodies in unison to music in modern harmonies. . . . Through some of the numbers the melody was sung by a tenor or baritone while the basses sang a sustained tonic or dominant, sometimes both. One of the basses occasionally reached a low A-flat, more than two octaves below middle-C." The program was directed by Christos Vrionides and given in Roerich Hall, New York City.

The fifth and last of the Guild series was given by Dr. Wm. C. Carl in the Old First Presbyterian, March 6, as announced on March page 140. It was divided into an opening section of early church music, followed by music of the Reformation, closing with modern works.

Dr. Carl's chorus of about twenty-four voices gave beautiful interpretations of church music all the way from Martin Luther to Leo Sowerby. As an exhibition of the various types of church music it gave the profession a splendid opportunity to judge the effect of all schools. In the early school—Palestrina, Byrd, Gibbons—there was the traditional element of classic purity, while in the modern school—Sowerby, Lucas, Gaul—there was an emotional warmth, plus a sincerity no less profound than is to be found in Palestrina. The musical vehicle is entirely different. Incidentally the modern organist should add these three works to his library: Sowerby's "Psalm 121," Harvey Gaul's "Sioux Tribal Carol" for Easter, and Leighton Lucas' "Every Wind that Blows."

The program itself was no little tribute to the caliber of the man who made it.

In a side-walk conference at the

close of the service, D. McK. decided it would be well to drop a bomb close to that school of organists who fail to take advantage of such unprecedented opportunities as this series of five services represented, while C. F. M. concurred, adding that "you can always learn something" in every such service as the one just heard. There was a large congregation, and a goodly number of organists. After all, the leaders in any profession are few in number, but it is they who constitute the majority in attendance on events such as this.

It is to be hoped that this new policy of the Guild will be continued. In this manner one organist and the one choir with which he has been working for many years present a service vastly more worthy of respect than any of the former hodgepodes in which a dozen organists and five hundred singers of a dozen choirs got together to see how many different ways they could pull all at the same time. There are many master musicians in New York whom the profession would like to hear in the very best musicale (composed exclusively however of church music, as all these musicales have been) they could present. Let us hope they have continued opportunity. It is a long step in the right direction. We are abandoning mass production and basing our hopes on art. It's wholesome.



#### —INTONATION—

"The thoughtful listener cannot but be annoyed by the slipshod intonation of most choruses. When they have a tone to sing with tutti for support they are in tune, but let them have an independent run, from anywhere in the scale through the leading-tone to the tonic, and you will hear anything from a quarter-tone to an augmented second between 7 and 8. It seems reasonable to attribute this to lack of training in intervals and their combination into the scale, combined with dependence on a piano or other supporting instrument. Very few people acquire the ability to think tones in relation to the tonic; this necessarily compels dependence on the piano," writes Dr. Samuel J. Riegel.

#### —GROSS—

Bethuel Gross played the five movements of his Second 'symphony' in public concert at Gary, Ind., Feb. 21, with Leo Sowerby, to whom it is dedicated, as guest of honor.

#### —AN APPRECIATION—

Bare obituary facts about Richard Henry Warren express only too little of what he really was and represented in a world of musicians greedy mostly for achievement and given to easy forgetfulness. The best of his career, so called, ended abruptly at the age of 45 in a few ill-advised words with the New Rector of a church he had served for 19 years.

In these 19 years at St. Bartholomew's, New York, he had established and carried on the musical tradition which today in other capable hands is still unsurpassed. It is worth while to recall that this tradition was founded in the plushiest era of Victoria's reign when Stainer and Barnby and the like pervaded the literature of the choir-room like cheap incense. It is mildly astonishing to read in critiques of the day that the first performances in America of "The Passions" of Bach took place in this period at St. Bartholomew's and the first performance of "The Christmas Oratorio" was under the same baton, later, at Church of the Ascension. Works of Horatio Parker, Elgar, and Dvorak were other "firsts" of Warren choirs.

It has been told that Mr. Warren was sent to Europe in his early days at St. Bartholomew's to study the best church music and choirs to be found there. Ten years later the cathedral leaders of Europe were studying the music at St. Bartholomew's.

Thirty years after this phase of career had come and gone there were still to be found a hundred or two of old singers and other enthusiasts who made their annual pilgrimage to the remote old house on the Cape Cod moors where Richard Henry had retired with his types and presses and engines and tiny "squeeze organ." They came and renewed their memories—of St. B's, of the Ascension, of the Church Choral Society. Their talk was intimate with many names great in their day. Richard Henry's hospitality was enlivening; he kept a place of fascinating charm; knew and loved good food; made a fetching cocktail and those who came rarely left the same day and came soon again.

Richard Henry's father was George William Warren, a successful composer of his day. One of the famed curios of American music has come down to us in his Tam O'Shanter, a Gallop for Piano, which attained a very large sale. Environment and association were encourag-

ing to develop the musician in Richard Henry.

And for over forty years the little Congregational Church at Chatham-on-Cape-Cod knew him. His annual concert there each summer drew a substantial interest and was an important item in carrying the church through the dull months when the summer population was departed. In recent years he assumed a position of guest organist there and played quite frequently. He was a gifted printer and a fine mechanic. His hands were always busy. He had been concerned with the building of many fine organs and retained a lively interest in them. His creed was "Make it sound" and he was quick to turn his back upon that which was

meretricious or facile.

The professional world is not given to long mourning; careers are only columns of smoke in the general advance. But thoughtful minds will often turn wistfully upon Richard Henry to hope he rests well in his green knoll beside the sea. They'll be mourning his Art of Living.

—AA. BURR

#### DAVID ARTHUR

CHIEF FACTS IN THE CAREER OF ONE  
WHOSE WORK LIVES ON

One of the regrettable conditions of the organ world is that a man can work conscientiously and expertly for a life-time and then lay down his tools and leave behind him but a few lines of important biographical fact. To pad the record with meaningless words would be useless.

David Arthur's reed pipes are giving pleasure to a hundred organists and thousands of listeners in America. He was born April 4, 1872, in Liverpool, came to America in 1911, and became a citizen in 1912.

As reported in these pages in 1925 when Mr. Elliot engaged him as head voicer with the then revived Welte-Mignon; Mr. Arthur began organ activities under Vincent Willis and started specializing on reeds. Later he worked with J. J. Binns and with Abbots & Smith, finally establishing a business of his own in South Africa.



DAVID ARTHUR

In America he first joined the Estey factory but after a short time went to Wurlitzer, and ultimately with Welte-Mignon. At the time of his death, July 20, 1933, he was in Los Angeles representing the Kilgen organ, having joined that firm in 1927.

By marriage he further intensified his interest in music, for Mrs. Arthur is a musician with extensive experience in opera and concert work.

#### —N. Y. U. SERIES—

New York University under the direction of Alfred M. Greenfield presented a series of organ recitals on Sundays at 4:00 from Feb. 18 to March 25, the programs arriving too late for inclusion in this issue. Mr. Greenfield, Hugh Porter, and Carl Weinrich each played one mixed program and one Bach program.

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### —THE BUILDERS—

At the request of the National Association of Organ Builders the list of N.A.O.B. members is herewith reproduced, so far as it is of interest to T.A.O. readers as representing builders whose names are familiar in these pages:

Aeolian-Skinner Organ Co.  
Austin Organ Co.  
Hillgreen, Lane & Co.  
Geo. Kilgen & Son Inc.  
W. W. Kimball Co.  
M. P. Moller Inc.  
Musical Research Products Inc.  
Henry Pilcher's Sons Inc.  
Rangertone Inc.  
Wicks Pipe Organ Co.

Our readers will understand that no organ builder is permitted to do business in America today unless he obeys all the regulations of the code for organ builders; the above not only obey the code but by membership in the N.A.O.B. help pay the expenses of the code authority. These builders are regularly soliciting the business our readers have to give and are cooperating with T.A.O. in every way; we urge our readers in turn to cooperate in every way with them. When a new organ is to be bought, buy it from a builder who evidences his good-will and his desire to build it for you. An organ builder who has no interest in the problems of the organ players is hardly one to receive your contract.

### —ONWARD!—

The merry game of ballyhoo goes gaily onward. The postman on March 10th delivered to T.A.O. another of the hundreds of instalments from the National Recovery Administration, sent through the mails and charged against the mail service as a loss which the citizens make good when they pay for postage. Out of curiosity we counted and found 26¾ pages of single-spaced typewritten

matter (mimeographed). Now if any business man in America today has time to read such a volume of non-profitable stuff he certainly is in the midst of a grand depression of his own. Not wishing to neglect us, the N.R.A. sent its next instalment to arrive March 12th and the count revealed 14¾ pages of single-spaced typewritten matter. Again the post-office transported it gratis to thousands of publishers throughout the country, and the p.o. "deficit" mounts higher. But it's all right; tax-payers like to pay bills.

### OLD ENGLAND

By AUGUSTUS F. CLARKE

Your January Cover-Plate of Liverpool Cathedral was of intense interest to me. It recalled the early years of my apprenticeship, the first year with Willis, and the others with Lloyd.

The factory was located about two blocks from the present site of the Cathedral, which site was the old St. James' Cemetery. I remember the many times I passed that cemetery on the way to different churches, to hold keys, or pump the bellows—and, incidentally, carry an exceedingly heavy bag. Why did tuners punish their "nippers" with such heavy loads?

Your picture also recalls W. T. Best who made occasional visits to the factory to consult with Mr.

Lloyd on interesting points of tone and volume. One memorable occasion was to have a certain Pedal register replaced, one that had been built into an organ Mr. Best was to open the following Wednesday. This call was on the previous Saturday, so on Sunday at midnight several of us started to build the new register. The original one was not of the proper volume to suit "his majesty." The stop was finished, installed, and it "boomed" on schedule time.

—ROBERT N. WATKIN—  
of Dallas, Tex., has been reelected director of the Dallas Retail Merchants' Association; the Will A. Watkin Co. is known throughout the state as the most active retail music store and organ-sales office.

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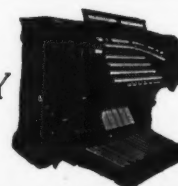
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## CONCERT INSTRUMENT?

By HAROLD VINCENT MILLIGAN

Before I am burned at the stake for having dared to say that in my opinion the organ is not a concert instrument, may I have the attention of the court for two or three minutes to explain what I meant? I would not for a moment say that a beautiful and inspiring recital cannot be given on the organ. It certainly can. I did not say that I would "abolish organ recitals." I certainly wouldn't. But I agree with Frederick Mayer that the only way to play a completely successful organ recital is to do it on an instrument with which the organist is thoroughly familiar—and when I say thoroughly I mean thoroughly. That is what I mean when I say that the organ is not a concert instrument in the sense that the piano and the violin are concert instruments. When Horowitz plays a recital in Waco, Texas, he sounds just the way he sounds when he plays a recital in Carnegie Hall, New York. Heifetz's violin is the same in Medicine Hat as it is in London. Not so the organ.

The organist, more than any other musical performer, is at the mercy of the instrument he plays. An organ recital on a two-manual instrument of crude and ill-balanced tonal make-up, in a small church with dead acoustics, is an utterly different thing, both for the performer and the listener, from the same program played on a four- or

five-manual instrument of well-balanced tone, in a large and resonant cathedral. The technic of the player under these varying circumstances is so different that not even a Paderewski could accomplish a miracle and sound equally well under both circumstances. All organists know this although some of them, for reasons of their own, do not like to admit it. A concert organist who arrives in town during the morning or afternoon of his recital and gives the instrument a sketchy once-over is just trusting to luck that his audience will be ignorant and indiscriminating enough to think that they are getting an artistic masterpiece when he knows in his heart they are being badly stung.

I do not know that I blame the organist very much. It just isn't human nature to do otherwise. No one could afford to spend a week in a town practising for one recital. I remember once when Farnam played a very beautiful recital "en tour" and when his extraordinary mastery of the unfamiliar instrument was commented on it turned out that he had arrived in the town three days before the recital and had practised in all something like fourteen hours on the instrument. Not many people are prepared by temperament to do a thing of this kind and still fewer are financially independent enough to do it. I have heard many of the great foreign organ players on their home grounds and on their American tours and, believe me! they did not sound like the same people, especially on their first, or second, or third American tour.

I believe in organ recitals but I do not see any practical way to put the organ into the concert field on a par, either artistically or financially, with the instruments I have mentioned. This is not due to any lack of artistry or native ability on the part of organists as a class. It is due to certain unchangeable conditions in the instrument itself.

Now heap the fagots and apply the torch.

(We refer the readers to January page 42, third column, and March page 136, second column, all the while regretting that H. V. M. doesn't stand by his opening pronouncement. Does the reader

really believe more than five out of every hundred organ recitals given are artistically successful? I don't, so make it two heaps of fagots and two torches.—Ed.)

—H.G.—

We must now make it Judge Gaul. In February he was adjudicator for the Welsh Eisteddfod at Mt. Vernon, Ohio, and March 9 he was chief judge for the Ohio Intercollegiate Glee Club Contest held at Muskingum College. And should any of our readers have turned aside from a printed page of Dr. Harvey Gaul's choral music we suggest they take a second look; his Easter number, "Sioux Tribal Carol," heard in the March Guild service sung by Dr. Carl's choir, proved a gem of the first water. There's one composer who knows what he's doing in writing for voices. Hats off to Judge Gaul.

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## —COVER PLATE—

This month we show the attractive interior of the Catholic Church of Our Lady of Mt. Carmel, Orange, N. J., where Mr. Firmin Swinnen on Feb. 6 dedicated the new Vox

Organo as told on March page 143. The photo clearly shows the three divisions of the organ, left, center, and right.



## Events Forecast

## ....APRIL....

Boston: 23, 24, 25, N. E. Guild convention; prize contest; N. E. Conservatory Orchestra concert; Harvard Chapel choir service; Carl Weinrich recital, etc.

Chicago: 16, 8:00, Van Dusen Club program, Wellington Avenue Congregational.

Do.: 22, 5:00, Guild service, First Congregational, Glen Ellyn, Burton Lawrence organist.

Cleveland: 1, 8:15, last of complete-Bach recitals, Museum of Art, Melville Smith playing; program on November page 555.

New York: 8, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 8, 15, 22, 29, 8:00, Dr. Wm. C. Carl special musicales on Worship and Music, First Presb.

Do.: 24, Palestrina festival for A.G.O.; St. Paul's Chapel, afternoon, St. John's Cathedral, evening.

Toledo: 30 and May 1, Northern Ohio Guild convention.

Union City, N. J.: 15, hour not known, choir concert by Walter N. Waters and his St. Michael's Monastery choir, at the Monastery, 381 West Street; Dr. C. M. Courboin guest organist. The fine old Monastery organ was electrified and remodeled some few years ago by Gustav F. Dohring of Hillgreen, Lane & Co.

## ....LATER....

Bach Festival by Albert Riemenschneider and Baldwin - Wallace Conservatory resources, Berea, Ohio, June 8 and 9.

A.G.O. convention in Rochester, N. Y., June 25 to 29.

## Advance Programs

...Edwin Arthur KRAFT  
...Trinity Cathedral, Cleveland  
...April 2, 8:15

Bach, Sinfonia We Thank Thee  
Trad., Polish Lullaby  
Holbrook, Grand Prel. and Fugue

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Salome, Son. Op. 25: Mvt. 1  
Foote, Pastorale  
Widor, 4: Scherzo  
Widor, 6: Finale  
...Lake Erie College, Plainville  
...April 8, 8:15  
Wagner, Rienzi Overture  
Trad., Polish Lullaby  
Bach, Sinfonia We Thank Thee  
James, Meditation St. Clotilde  
Dethier-j, Minuet

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Wagner, Tristan: Liebestod  
 Boellmann, Fantasie Dialogue  
 Widor, 4; Scherzo  
 Widor, 6: Finale  
 ...Arthur W. QUIMBY  
 ...Museum of Art, Cleveland  
 ...April 1, 8, 15, 22, 29, 5:15  
 Bach, Prelude and Fugue Am  
 O Man Bewail  
 On Earth has Dawned  
 Karg-Elert, Sleepers Awake  
 Vienne, Divertissement



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## Honegger, Fugue

## Handel, Water Music: Allegro

The 20th and last recital in Mr. Quimby's complete-Bach series will be played April 1, at 8:15, by Melville Smith; program on November page 555.

## ...Huge PORTER

...St. Mary the Virgin, New York  
 ...April 4, 8:30

Bach, Prelude and Fugue Em  
 Pastorale F  
 Fugue G

Franck, Chorale E

Widor, in F: Allegro Cantabile

Brahms, Herzlich thut mich

Es ist ein' Ros'

O wie selig seid ihr doch

Mulet, Carillon-Sortie

...April 11, 8:30

Bach, Prelude and Fugue Ef  
 Son. 4: Andante

In Dulci Jubilo (3 settings)

Franck, Chorale Bm

Brahms, Schumucke dich

O Gott du frommer Gott

Herzliebster Jesu

Vienne, Scherzetto

Berceuse

Carillon

...April 18, 8:30

Bach, O Gott du frommer Gott

Sonata 3: Andante; Adagio.

Buxtehude, Prelude and Fugue Gm

Brahms, Mein Jesu der du mich

O Traurigkeit

O Welt ich muss dich lassen

d'Aquin, Noel on the Reeds

Franck, Pastorale

Jongen, Chant de Mai

Dupre, Toccata on Gloria

...April 25, 8:30

Bach, In dir ist Freude

Meine Seele erhebt

Kommst du nun Jesu

Toccata-Adagio-Fugue C

Brahms, Herzlich thut mich (2)

O Welt ich muss dich lassen

Jongen, Menuet-Scherzo

Franck, Chorale Am

Vienne, 3: Intermezzo; Finale.

## —R.C.O. EXAMS.—

The results of the January examinations of the Royal College of Organists in London are announced to include 20 successful fellow-ship candidates and 43 successful associates.

## —PROTHEROE—

Daniel Protheroe, noted conductor, died Feb. 25 at his home in Chicago. He was born in Ystradgynlais, Wales, and began leading a choral

society when 18 years old; he came to America in 1886 and became a citizen in 1891. For the past quarter of a century he has been conductor of the Central Church choir, Chicago, and other singing groups.

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